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THE PRINCIPAL OBJECTS OF ART

IN

THE NATIONAL MUSEUM

OF

NAPLES

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Museo Nazionale di Napoli
7-10-23

THE PRINCIPAL OBJECTS OF ART

IN

THE NATIONAL MUSEUM

OF

NAPLES

ENGRAVED BY THE BEST ITALIAN ARTISTS

TEXT

BY

DOMENICO MONACO

CURATOR OF THE MUSEUM

NEW YORK PUBLIC LIBRARY

NAPLES

—

1877

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THE NATIONAL MUSEUM

FRONT VIEW—This edifice was erected by the Viceroy, Duke of Ossuna, from designs of the Chevalier Fontana. The works were commenced in 1586, and the building was intended for stables for the royal stud; the scarcity of water changed its destination, and it remained unfinished till 1610. The Viceroy Peter Ferdinand de Castro, Count Lemos improved it for a University, the opening of which took place in 1616. In 1688, an earthquake having greatly damaged the Castle of Capuano, the courts of justice were transferred here. In 1701, during the revolution called the *Macchia*, it was turned into barracks for the soldiers. In 1767 it was again appropriated to public instruction, and in 1790 King Ferdinand the III. employed the architect Schiantarelli to build the upper story and the principal staircase, to bring here the objects found in the excavations of Pompeii, Herculaneum, and Stabia, etc., which were then in the Palace at Portici, also the objects of the Farnese Collection brought from Rome and placed in the palace of Capodimonte. From that time this palace has been used as the Archaiological Museum.

The twelve inscriptions on marble placed on the walls in the vestibule, give an account of the different transformations which this building has undergone.

GROUND FLOOR

WALL PAINTINGS

The hall of wall paintings forms the most valuable part in the Museum of Naples. It contains nearly 1500 pictures, almost all found in the excavations of Pompeii and Herculaneum, and a few at Stabia. There are also seventeen that have been brought from the Greek and Samnitic tombs, and which are consequently more ancient.

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All these pictures are executed with the greatest perfection, both in design and colour. They represent different scenes in the life of our ancestors, their historical traits, their divinities, their heroes, and their exploits etc. In the following plates we give those most worthy of notice.

2. TELEPHUS FED BY THE HIND. — He is about to suck the teat of the hind, that turns her head to caress him. Hercules, with his attributes and crowned with leaves of ivy, is looking at him frowningly. A winged woman, *Fame*, who seems to be the leader of this hero, spreads her wings; her head is crowned with olive-branches. She points out Telephus to his father. On a rock is sitting a majestic woman crowned with fruits; she seems to be the protecting goddess of the forsaken boy. Near her, there is a basket of fruits, some eggs and pomegranates: a merry faun of the retinue of the goddess is seen behind her, holding in his hand a syrinx. Hercules having at his side an eagle and a lion in a quiet attitude. This grand picture, the master-piece of the collection, is in a perfect state of preservation, and is most remarkable for its correct design, beautifully rich composition. (*Herculaneum*).

3. THESEUS at the entrance of the Labyrinth delivering the children of the Athenians from the Minotaur. — The monster, fore shortened, is extended on the ground. This picture, celebrated both for its perfect design and fresh colouring, appears to be the work of the artist of the preceding picture. (1738, found in the first excavations at *Herculaneum*).

4. ACHILLES RECOGNISED by Ulysses at the court of Lycomedes among the girls of Chio. The hero is in the act of taking the sword, whilst Ulysses seizes his arm. On the other side, we see Ajax, Deidamia and Lycomedes. Warriors with helmet and lances fill the rest of the picture. A work remarkable for freshness of colours, and purity of design. (House said to be that of Questor, *Pompeii*).

THE EDUCATION OF ACHILLES—The centaur Chiron, seated on his hind legs, is in a charming posture. The body of the horse begins from the navel, and the human bust is admirable. He wears a long beard, his shoulders are covered with a simple skin, and his left arm is stretched out touching Achilles' lyre. This young hero is in his arms. His figure in Grecian style, contains what artists call a fine ideal. Achilles is naked, resting his left hand upon his side. He is looking at his master with a loving expression. (1739, *Herculaneum*).

6. BACCHUS AND ARIADNE — The charming Ariadne sleeps gently on a bed at the foot of a tree. Love guides Bacchus towards the young girl. At the side of Bacchus there is the old Silenus, represented as of low stature. Another Love who has discovered Ariadne shows surprise. (1748, *Herculaneum*).

7. GALATHEA — A beautiful composition representing Galathea holding a lyre and riding on a Triton. This painting is now in the house called the house of Ariadne at *Pompeii*.

8. THE SACRIFICE OF IPHIGENIA. — The unhappy girl was conducted to Aulis under pretence of uniting her to Achilles, the real intention being to sacrifice her. Diana saved and took her to Tauris to be made one of her priestesses. The unfortunate girl dragged by two men, raising up her hands beseeches Heaven to help her. One of the men is looking with surprise at Calchas who seems struck with awe on seeing Diana in the air coming to save Iphigenia, and putting in her place a stag. Agamemnon, her father, full of horror, covers his face with his hands.

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Beautiful composition of a correct design, in a perfect state of preservation. (Peristyle of the tragic poet's house, or Casa Omerica at *Pompeii)*.

9. GREEK CHARITY— Old Cimon suckled by his daughter Pero. (*Herculaneum*).

10. THE THREE PORTIONS OF THE OLD WORLD *Europe, Asia, and Africa*—Europe is seated in the middle: a woman behind her supports a canopy: at her right is Africa, under the figure of a negress; at her left, Asia, her head dressed with the skin of an elephant. In the upper part of the picture is a ship, an allusion probably to some other region, the situation of which the Pompean artist was ignorant. (*Pompeii*).

11. HELEN AND PARIS seated at the foot of a tree.—One may see the apple of Discord which is held by one of the Cupids in his left hand. (*Pompeii)*.

12. LEDA AND THE SWAN — Beautiful painting found in 1830, house of Meleager, *Pompeii*.

13. MEDEA meditating the frightful crime of immolating her children.—A picture remarkable for the expression of the face. *(Pompeii*).

14. THE DYERS—On the surface of a brick pilaster surrounded by the fountain denominated the Fullery at Pompeii. The pompeian painter wished to represent the different operations of the fullers or dyers in cloth, the design of which is exhibited in this plate. Four young boys are fulling cloth in metallic vats. Others are busy with looking after some cloth from a pole. Another boy carrying a small pail in his hand, holds on his head an instrument to dry the cloth on which rests an owl, the bird consecrated to Minerva. Finally a seated woman, whose dress gives her the appearence of the mistress of the establishment, is going to receive a piece of cloth from a young workwoman. (*Pom.*).

15. DIVERSIONS OF CHILDHOOD, *allegories of love.*—Among the different pictures in this style, we exhibit those most striking, which represent two Cupids very gracefuly painted, and occupied with fishing—Others that, in charming attitude, amuse themselves with playing at hide and seek. *(September* 1748, *Herculaneum*).

16. CARICATURE OF SENECA. This small picture is known at present by the appellation of Seneca and Nero's caricature. A parrot drawing a small cart, a grasshopper holding the reins in its mouth. The learned think it to be a satire on two persons, the weaker of whom keeps the other in leading-strings: but there is nothing about it to induce us to believe it applicable to Nero and Seneca. *(Found in* 1745 *at Herculaneum)*.

Above—ROPE-DANCERS—Two small figures of Satyrs who perform games and tricks on the ropes. They are sporting gracefully and their attitude is charming. (The house is thought to be that of Cicero at *Pompeii*).

17. THE THREE GRACES—A small picture perfectly executed. (*Pompeii*).

18. A BACCHANTE who while dancing plays the *tambourine*. (1749, from the house of Marcus Crassus Frugi, not very distant from the *tombs street at Pompeii*).

19. A BACCHANTE who plays the cymbals. *(Same house)*.

20. A BACCHANTE in a charming attitude dancing. *(Same house)*.

21. A DANCING BACCHANTE. (*Same house*).

22. THE DAUGHTERS OF NIOBE playing at huckle-bones.—Beautiful composition of six figures, with the names in greek of Latona, Niobe, Hilearia, Phaebe, Aglae. On the upper part of the picture we read in greek the name of the artist Alexander of Athens. Monochroma on marble, painted in light

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and shade with cinnabar. (1749, *Herculaneum*).

23. THESEUS killing the Centaur Eurychthea—Monochroma. (*Herculaneum*).

24. THREE PERSONS carrying masks—They appear to be playing a tragic scene. (1749, *Herculaneum*).

25. THE DEALER IN LOVES—This is the interpretation most generally admitted which the archeologists have given for this charming small picture. This scene represents the interior of a room: at the right is a woman seated: she is Penia, goddess of poverty, holding by the wings a little cupid who holds out his arms towards the woman opposite, whom we may call *Desire*. In the cage is another Cupid who has scarcely begun to move; it has been thought that this may be *Appetite*. The woman in front of Penia is Venus having between her knees a Cupid-*Possession*. Behind Venus is Pitho, the goddess of Persuasion. (1758, *Stabia*).

26. NEREIDE on a sea panther—Her form is very beautiful. (1760, *Stabia*).

27. NEREIDE carried by a sea horse—The body is entirely naked and is a great beauty. (1760, *Stabia*).

28. A CENTAUR charmingly painted with much grace; he carries behind him a bacchante who strikes him with a bacchic *thyrsus*, and urges him on at full speed. (1749, *Pompeii*).

29. A CENTAUR teaching a young man to play the lyre. It has been thougt this picture represents the education of Achilles. *(Pompeii)*.

30. A CENTAURESS playing the lyre, and striking with the plate of a *cymbalus* the corresponding one, which a young man holds in his hand. (*Pompeii*).

31. A CENTAURESS who in running holds in her embrace a young man seated behind her. (*Pompeii*).

32. DECORATIONS FOR A DINING-ROOM in the house of Diomedes, *Pompeii*.

33. ORNAMENTS FOR A HOUSE. (*Pompeii*).

MOSAICS

The collection of Mosaics in the last room of mural paintings amount in number to about 45 pieces, besides the large mosaic of the battle of Alexander which is placed in the hall of sculptures in marble, and the other mosaics which decorate the floors of many of the rooms of the upper story of the Museum. Almost all these mosaics are of perfect finish and workmanship; and according to our design, we give drawings of the most interesting.

34. A LARGE MOSAIC discovered at Pompeii the 24.th of October 1831 in the house called the house of *dancing Faun*—This magnificent composition of 26 figures represents the *battle of Issus* at the moment of its greatest fury. Alexander is on horseback, without his casque, piercing a war-

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rior with his lance. On the other side, Darius, the king of Persians, escaping on a quadrige, excites once more with his hand his soldiers to the combat. This picture is a chef-d' oeuvre, without a rival, whether it be for the design, or the disposition of the groups. It was taken from the excavations, damaged on the left side, and the ancients wishing themselves to repair it, had in fact put on the plaster, drawing on it very lightly the figures which were to be supplied. These lines almost effaced by time were ably retraced by J. Marsigli. (See the original design in the hall of the Papyruses).

35. A WATCH DOG CHAINED with the inscription « **Cave Canem** » *take care of the dog.* (From the house of the tragic poet, *Pompeii*).

Lower—Two small mosaic works representing a partridge stealing jewels it has found in a basket; and three birds holding little chains in their bills. (*Pompeii*).

36. A COMBAT BETWEEN TWO COCKS—The masters of these cocks are present: the owner of the vanquished one seems afflicted; a child presents the other with the palm of Victory. (*Pompeii*).

37. CORAGIUM, or the back of the theatre amongst the Ancients—The *Coragus*, or director of the stage is in the midst of the actors occupied with preparations for the play. A beautiful composition. (1826, *the house called Omerica, Pompeii*).

38. A COMIC SCENE — Three actors who play. We read here the mame of the artist Dioscuride of Samos. A precious mosaic for its finish. (*Pompeii*).

39. FISH OR A RIVER with various kinds of crustaceeus fish. (Dining-room in the house of the Faun, *Pompeii*).

40. A CAT EATING BIRDS. Above there are ducks, fish and shells. (House of the Faun at the right of the *tablinum, Pompeii*).

41. FESTOON which formed the principal doorstep of the house of the Faun. A very interesting work for the composition and design. (*Pompeii*).

MARBLES

HALLS OF THE INSCRIPTIONS-BULL-FARNESE HERCULES

In this hall are collected all the inscriptions on marble, and a few in bronze and lead. They are arranged in cases—sacred—honorary—public works—sepulchral — Arab—Greek—Etruscan — Christian — and were brought from the Campania, Pompeii and Herculaneum.

42. (a) A RUSTIC CALANDER. The twelve months of the year are represented with the signs of the Zodiac. By the latin inscriptions we are told the physical or astronomical, the rustic, and religious part of every month.

The first gives the name of the months

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and the days, the length of the day and night, the sign of the Zodiac and the month which it corresponds.

The rustic part indicates the most important agricultural labours of each month.

The religious part gives us the different divinities that presided over each month, and notes the religious ceremony likely to render them propitious.

This monument belongs to the earliest time of the Roman empire (*Rome*).

—(b) A SUN-DIAL, in the form of a half circle convex. We see the hours traced on it by vertical lines. In the middle is a hole to place the hand of the dial which exists no longer. The osk inscription, which is seen on this monument, informs us that Marc Atinius, son of Marcus a questor, by decree of the Senate, had this sun-dial executed with the amount of the taxes collected. (*Pompeii*).

43. THE FARNESE BULL—This famous group was sculptured by the greek artists Apollonius and Thauriscus from a single block of marble measuring 3, 70 m. in width—4,25 in height. It represents *the punishment of Dirce*. Antiope, wife of Lycus, king of Thebes, is in the act of ordering her sons Zethus and Amphion to tie Dirce to the horns of a furious bull; the scene takes place on mount Citheron (as is shown by the different animals sculptured round the base of the group) where Dirce had gone to celebrate the bacchic feast.

Pliny mentions this group, and tells us that it was taken from Rhodes to Rome by Asinius Pollion, who brought it into Greece with other master-pieces. Paul III found it in the baths of Caracalla with the Hercules and the Flora, and in 1786 from Rome it was brought to Naples.

This work of art, unique in the world, has not its equal, whether it be for harmony of composition, or the admirable execution of the whole; it has suffered greatly, and the Milanais Sculptor J. Battista Bianchi has added the legs and tail of the bull — the head, arms and the breast of Dirce — the head, the arms and the feet of Antiope — and the entire figures of Zethus and Amphion, of whom there remained of the antique but a torso and a leg.

44. THE FARNESE HERCULES — A colossal statue very famous in antiquity; it was executed by *Glycon of Athens* from the greek inscription which we read on the bottom of the club. The anatomical precision, the majesty of all the limbs, the delicacy of touch in the most minute details, make this work without an equal. This statue was found in 1540, in the baths of Caracalla at Rome, and with the Farnese property it was brought to Naples. Its had no legs, and Cardinal Alexander Farnese caused them to be sculptured by *Guglielmo della Porta*, from models in terra-cotta made by *Michelangelo*. In 1560 they substituted the antique legs which were found in a well of the Borghese house, three miles from the place where they had found the statue. The left hand and the eyes are in plaster. Its height 2 metres, 99 centi.

45. FARNESE FLORA — A colossal statue of great merit. Her light garments show her beautiful form. It is said this statue is not of marble. The head, the arms and the flowers are modern-Height 3 m. 17 cent. (*Baths of Caracalla, Rome*).

46. MARCUS NONIUS BALBUS, THE ELDER, from the inscription found on the pedestal. He is on horseback, in the greek fashion, without harness and stirrups. This statue surpasses all the equestrian statues known at the present day. (*Basilica of Herculaneum*).

47. MARCUS NONIUS BALBUS, THE YOUNGER—

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Equestrian statue found opposite to that of his father. It is of the same workmanship as the preceding one.(*Basilica of Herculaneum).*

48. Venus victorious — The finish of this statue and its elegant form, concur in rendering the illusion complete, and in making us believe the statue is full of life. It recalls the Venus of Milo. The arms , and the Cupid are modern. (Found towards the middle of the XVII Century in the *Amphitheatre of Capua).*

49. Faun carrying Bacchus—The execution of this beautiful group is in the greek style and appears to belong to the time of Adrian. (*Farnese*).

50. Æschines known under the name of Aristides—A statue remarkable for its attitude, and for the beautiful folds of the drapery. This statue was the favorite of *Canova.* Greek work. (1779, *Herculaneum*).

51. Another colossal statue of Flora prettily draped. *(Farnese).*

52. Lucius Verus—This is one of the best portraits of this emperor. A beautiful statue. (*Farnese).*

53. Urania—A colossal statue that ornamented the theatre of Pompey at Rome. *(Farnese).*

54. Alexander Severus—A colossal statue. (*Farnese*).

55. The Genii of the Roman people — A colossal statue. The right arm, the leg, and the left hand are modern. *(Farnese).*

56. Antinous — The beautiful execution of this statue shows us the high pitch of perfection of sculpture , at the time of Adrian. (*Farnese*).

57. Venus kneeling and Cupid — The head is turnedback. (*Farnese*).

58. Venus Callipige — A statue of the finest time of greek art ; it is attributed to Praxiteles. The head and arms are modern. The right leg has been restored. (*The gold house of Nero at Rome).*

59. The same statue from another point of view.

60. Fragment of a statue of Venus— The head, the arms, and a part of the legs are missing. Greek work. (*Pompeii*).

61. Venus of Medici—Roman sculpture—A duplicate of the Venus known by the same name, which is to be seen at Florence. (*Farnese*).

62. Isis—Statuette. She holds in her left hand the key of the Nile, and in her right, the handle of a *systrum* , a musical instrument on which they played in the temple of this Goddess. It was found placed in the temple by *L. Coecilius Phoebus* by the decree of the Decurions from the inscription placed at the bottom of the statue. When it was found , the hair and a part of the vestments were gilt. (*Temple of Isis, Pom.*).

63. Diana—Statuette in imitation of the archaic. Her cloak has been painted and gilt. (*Pompeii*).

64. The huntress Diana—She is in the act of drawing the bow. (*Herculanum*).

65. Psyche — Fragment of a greek statue. Sculpture of the first order , that may very well belong to the time of Praxiteles : there remain the traces of wings, and shreds of drapery : the top of the head, the arms and legs are missing. (*Capua).*

66. Cupid entwined by a dolphin — A group in the Greek style very much esteemed. (*Capua*).

67. Nereid seated on a sea-monster— She gracefully raises her dress. A masterpiece of greek sculpture. It has suffered much from repairs. (1840 , *supposed Villa Lucullus, Pausillipo).*

68. Bacchus seated — A fragment in high relief. Excellent work. (*Herculaneum*).

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69. The persuasion of Helen—A bas-relief. On the left, Helen is seated assisted by Venus and Pitho, the goddess of persuasion. On the right, is Paris standing assisted by Love. Every figure bears a greek name. (*Noja Collection*).

70. Bacchanal — Bas-relief, a beautiful composition of six figures. (*Farnese*).

71. (a) Vase decorated with bas-reliefs representing *the education of Bacchus*. We see Mercury who gives the little God to the Nymph Leucothoë. These figures are followed by fauns and bacchantes. A work belonging to the best time of greek art. We read in greek the name of the artist Salpion of Athens.On a square,in Gaeta, whence this vase comes, the barge-men used it to moor their boats, as may be observed from the furrows left by the ropes. It was later removed to the Cathedral in the same city to be used as a baptistery. Thence it was transferred to the Museum. (*Gaeta*).

(b) A tub or copper ornamented with bas-reliefs representing the seven divinities: Jupiter, Mars, Apollo, Esculapius, Bacchus, Hercules and Mercury. (*Farnese*).

72. Colossal bust of Jupiter found in the temple of Jupiter at *Pompeii*.

73. Marcus Aurelius—A beautiful bust. (*Farnese*).

74. Caracalla—A bust full of expression and life. Admirable sculpture. (*Farnese*).

75. Julius-Caesar—A colossal bust. It is one of the most natural likenesses of this great man, and Sylla, when granting him his life, said, that he embodied more than one Marius. A very fine piece of sculpture. (*Farnese*).

Titus—A colossal head: the bust is modern. This emperor, who reigned at the time of the destruction of Pompeii, is represented here in his youth. He was called the *delight of mankind* (*Rome*).

LARGE BRONZES

The collection of the bronzes, the richest that is known of ist kind, contains a large number of statues of great merit. We are astonished at the sight of so many treasures, that reveal to us the luxury and high degree of perfection in art of our Ancestors.

76. Architas and Plato — Two busts of careful workmanship. (*Herculaneum*).

77. Seneca and Marcellus—Two busts of great merit. (*Herculaneum*).

78. Silenus — A charming small statue. He is drunk and reclining, crowned with ivy, and clothed with a short tunic. A serpent twisted round his left hand, and standing on its head, served as a support to a chest which is no longer seen; the base adorned with foliage is incrusted in silver. (Found on the 21 Mai 1864 in the peristyle of a house without any importance, near the street called by-street of August at *Pompeii*). Height 56 cent. without the base: all included 61 cent.

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79. Narcissus—The right hand, and his head gracefully bent, seem to indicate that he listens to the plaint of his nymph Echo. The eyes were silver. This statuette, deservedly merits to be called the pearl of the gallery. It is one of the most beautiful plastic works known, combining the sublime ideal of art. *(House near the Lupanari Pompeii)*. Its height is 58 cent. without the base.

80. The dancing Faun — This statuette unites all the beauties one expects in a master piece. He dances: his hands are in the air and he stands on the points of his feet: with inimitable grace his smiling face gives him the air of life: his eyes were silver. Below the base, one can read P. C. L. *Pondus centum quinquaginta*. (Found in 1830 in the house which bears his name, *Pompeii*). From the left foot to the top of the head, it is 67 cent. high. The height from the right foot to the left hand fingers is 76 1|2 cent.

81. The sleeping Faun — The softness and tranquillity which sleep spreads over the tired body is shown in every part of this beautiful statue. (1756. *March Herculaneum)*.

82. The drunken Faun — Extended on a partly empty wine sack. With the right hand he imitates the sound of castanets, and his joyous mien shows the happy condition he is in. The precision of the work gives us a high idea of the skill of the artist who executed this master piece. (*June* 1754 *Herculaneum)*. 1 met. 51 cent.

83. Mercury in repose — An incomparable statue in the happiest time of greek sculpture. The perfect execution and the purity of style make it a unique work. (1758. *Herculaneum)*. 1. m. 4 cent.

84. Bacchus and Ampelus—A very precious group. The eyes and the wreath which adorn the base are incrusted with silver. (1812, *house of Panza, Pompeii*).

85. Marcus Calatorius—Statue of a Roman magistrate with toga: on the plinth is a latin inscription indicating that the inhabitants of Herculaneum gratefully erected this statue in his honour. (*Dec.* 1746, *Herculaneum)*.

86. Mammius Maximus—A statue found with the preceeding one. On the plinth is a latin inscription which can be translated in the following manner « *To Lucius Mammius Maximus the inhabitants and municipality contributors with money* ». (*Dec.* 1746, *Herculaneum)*.

87. Augustus deified under the figure of Jupiter. A colossal statue. (*Herculaneum*).

88. Apollo holding the *plectrum* and the lyre, the present cords of which are no longer silver. (*Pompeii*).

89. A dancer or actress that decorated the theatre of Herculaneum with the five other statues, nearly in the same attitude we see in the III. hall of bronze statues Their eyes are enamelled. (1754, *Herculaneum)*.

90. Discobolus — It seems that he has just thrown the disc. A statue full of life. (*A country house* 1754, *Herculaneum*).

91. Alexander on horseback — This small equestrian statue is very precious for its finish, and the richness of its harness, incrusted with silver. (22 *October* 1761, *Herculaneum)*.

92. Amazon—A small equestrian statue representing a beautiful Amazon on horseback. *(October* 1745, *Herculaneum*).

93. Apollo drawing the bow-Pretty statue discovered in the first excavations in *June* 1817 *at Pompeii.*

94. Diana drawing the bow.—A beautiful statuette. (*Pompeii*).

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95. Victory—A small beautiful statue with two large wings. On the left arm is a golden bracelet adorned with a ruby.(*Pom.*)

96. Fortune on a globe.—A statuette remarkable for the lightness of its attitude.The necklace is inlaid with silver. (*Herculaneum*).

97. Abundance—A superb statuette with the *lotus* on the head , and the horn of Abundance in the hand. Its base is incrusted with silver. (*Pompeii*).

98. Young Caligula—A beautiful statuette incrusted with silver. (*Pompeii*).

99. Mars — It is the third small statue adorning the chariot of Nero found in *Herculaneum*.

100. A fisherman fishing with a rod — A statuette made for a fountain, holding in the hand a basket containing little bronze fish. (*Pompeii*).

101. Cupid running, for a fountain. (*P.*).

102. Two little cupids, for a fountain. (*Pompeii*).

103. A pig running—A raven. Both for a fountain. (*Herculaneum*).

104. Two stags remarkable for the lightness of their forms. (1756, *Herculaneum*).

105. Colossal head of a horse — This magnificent head , remarkable for its fine expression and finish , is one of the most beautiful remains of Greek sculpture. It is said to have belonged to and unbridled horse, an emblem of Naples , an that when entire it was placed before the temple of Neptune at Naples, to-day the *Piazza del Duomo*. Conrad of Suabia had a bridle put on , and there was a superstition that this horse cured other horses of all infirmities when they had walked three times round it. In 1322 Cardinal *Filomarino* caused it to be broken up , and used for casting the bell of the Cathedral. (*See Celano , notizie di Napoli*, 1758, p. 16).

It is possible that this historical account is true, but there must have existed another monument of which we regret the loss as this head could not have belonged to any body , it must have been cast such as we see it, because at the base we see the curve and the runnings as they came out of the casting. In 1809. this precious work of art was given to the Museum.

106. A small horse at high speed—The harness incrusted with silver. (1761, *Herculaneum*).

107. A horse, natural size—This horse, full of life, is one of the four horses of the quadrige of Nero, found a little distance from the theatre of Herculaneum 1739. From the beautiful latin inscription by Mazzocchi which is seen on the base of this monument, it is known that out of the four horses above mentioned six hundred pieces were collected, which served to form the horse we see at present.

108. Casques of a gladiator , with basreliefs, representing a Victory with a trophy. (*Pompeii*).

109. Leg-armour and lances — (*Pom.*).

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GLASSES, AND TERRA-COTTA OF POMPEII

We are astonished at the rich variety of vases contained in the collection of the glasses and terra-cotta of Pompeii. In it is found every thing necessary for the convenience of every day's life; as bottles, —drinking glasses— cups — smelling—bottles — mortars, etc. We see also cinerary urns found in the *Colombarium*, and the window frames of the house of Diomedes.

110. AMPHORA IN BLUE GLASS that still contains the ashes of the dead , found at Pompeii, in one of the houses near the street of tombs. It is decorated with superb bas-reliefs in white enamel , on a blue ground , representing Genii occupied with the vintage. A vase unique of its kind, by no means inferior to the splendid vase in the same style to be seen in London, and known by the name of Portland vase. (*Pompeii*).

111. FUNERAL GLASS VASES , that is to say: (a, e, f) *lachrymatories*— (b, c, d, h, i) *amphoras* — (g, k, l) *cinerary urns* containing bones of the dead. (*Pompeii).*

112. DOMESTIC VASES in glass , namely : (a) *oil cruet* placed in leaden box with a handle—(b, c, d) *Cup and saucer*—(e) *Vase with perfumes for the bath*—(f, g) *A funnel* — (l, m, n) *drinking glasses.* (*Pompeii).*

113. TWO CUPS in terra-cotta superbly decorated. (*Pompeii.*).

114. (a) CUP in terra-cotta—(b) *detail* of the same cup. *(Pompeii*).

115. (a) CUP in terra-cotta—(b) *detail* of the same cup. (*Pompeii).*

PRECIOUS OBJECTS

This is one of the most interesting halls in the Museum. It contains kitchen vases , and other objects in silver, and a great number of ornaments and rings in gold to serve as ornaments to the seductive Roman ladies. On six tables under glass are shown cameos and engraved stones. The cameos are nearly 1050 in number, and the engraved stones about 490.

116. A CUP IN ORIENTAL SARDONYX *found in the tomb of Adrian at Rome*— It represents on the outside a magnificent head of

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Medusa , and on the inside a composition of eight figures.

It has been the subject of many discussions amongst the learned. The opinion of Com. Quaranta is the most generally followed. He here recognises Ptolemy Philadelphius consecrating the harvest feast instituted by Alexander the Great. (*Rome*).

117. Several cameos—(a) *Cameo in onyx*. Daedalus and Icarus—(b) *Cut in cornelian stone*. Ajax and Cassandra, near the *Palladium*—(c) *Cut in cornelian stone*. Apollo and the twelve signs of the Zodiac—(d) *Cameo in onyx*. Jole sleeping on the club of Hercules—(e) *Agate*. The Farnese bull : a fragment — (f) *Cut in amethyste*. Diana , the huntress, with the name of the artist Apollonius—(g) *Oriental onyx*. A sculptor chasing a vase—(h) *Agate*. Jupiter Serapis: high-relief—(i) *Agate*. A beautiful head of Medusa.

118. *Onyx*. Jupiter hurling thunderbolts at the Titans. We here read in Greek ΑΘΗΝΙΩΝ. Beautiful workmanship.

119. (a) *Oriental onyx*—Silenus seated near Cupid who plays the flute of Pan — *Oriental Onyx*. Other Silenus seated.

120. (a) *Sardonyx*—A dancing faun. A fragment—(b) *Oriental onyx*. A faun carrying Bacchus. A superb cameo.

121. *Oriental onyx*—Bacchus and Ariadne in a car drawn by two Psyches.

122. *Onyx*—Daedalus putting wings on his son Icarus.

123. Objets in gold—A bracelet in the form of a serpent. This is the largest known; it weighs a neapolitan pound, found in the house of a Faun, at Pompeii—Another bracelet smaller and of more rounds—Rings—Ear rings terminated by pearls—Pin with a Genius. (*Pompeii*).

124. (a) A cup in silver—(b) Mortar in silver—They are decorated with superb foliage. (*Pompeii*).

125. Vase in silver for the sacrifice, forming a chalice—It is ornamented with basreliefs of Genii of Bacchus. (*Pompeii*).

126. The pendant. (*Pompeii*).

SMALL BRONZES

The collection of small bronzes is one of the most important in the Museum. We see among them all that was generally used in the private life of the ancients, the whole beautifully worked up, of refined taste, and with wonderfully varied forms. These bronzes amount to eighteen thousand, nearly all of them found in the excavations of Pompeii and Herculaneum.

127. Tripod for the sacrifices, of admirable workmanship—A monument unique for the purity of design.(*Temple of Isis,Pom.*)

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128. Bisellium or *chair of honour for the Consuls* (*Herculaneum*).

129. (a) Lectisternium in which to place the images of the Gods and the sacred vases. It is incrusted with silver—(b) The other side—(c) Details—(d) A folding tripod with moveable tray. *(Pompeii)*.

130. (a) A bed incrusted with silver, and enriched with superb decorations — (b, c) The head board taken from the sides of the same bed—(d) Details. (*Pompeii*).

131. A strong box in iron with decorations ornamented with heads of nails in bronze. It was found in the same room with the beds at *Pompeii*.

132. Articles for baths—(a, b). Two strigils *(strigilum)* the handles of which represent the hermes of Diana and Hercules. The Ancients used the strigil to absterge the unctuous essences with which they ointed their bodies — (c, g, h). *Balsamarium*, or a vase containing the unctuous essences —(d) Small spoon—(e) Patera, or a vase of about the form of a pan to pour out liquids—(f) other vase much like a stewpan for the same use— (g) Bathing—tub which does not differ from the modern ones, and with a hole for the issue of water. *(Pompeii)*.

133. Toilet articles—(a, c, e, h). Four hair-pins of bone, ending with pretty little figures—(b) An ear-pick—(d) Metallic mirror — (g) A bronze comb — (i, l, k) Ivory combs — (f) Alabaster amphora for perfumes — (j) *Unguentarium*, or bronze vase for ointment with its small chains wrought with double mail — (n, p) Small ivory pots for cosmetics—(o) Small crystal pot found with the paint still in it. *(Pompeii)*.

134. Surgical instruments—(a) An instrument which was used in cauterizing wounds—(b) *Speculum ani*. By the means of a screw placed in the middle of this instrument one could draw its branches closer—(c) Scissors—(d) Catheter for men with a hole at its extremity for the issue of the liquid—(e) A hook— (f) A catheter for women with four small holes at its extremity— (g) Forceps with a curved point; a screw gave it motion that it might break or take out foreign bodies — (h) Tweezers —Cupping-glass to bleed — (i) A bronze box with six divisions containing medicaments. (*A house thought to be a surgeon's, Pompeii*).

135. Other surgical instruments — (k) Spatula to mix medicines — (l) A lancet to bleed—(m) A fleam for horses—(n) Pincers —(o) Other pincers with the manufacturer's name—(p) A trocar, to tap for dropsy, having a hole at its extremity for the issue of the liquid—(q) A small spoon with a bone handle ending with a ram's head—(r) Another catheter for women with a serpent's form. (s) An oxidized iron anatomical knife with a bronze handle — (t) *Speculum vulvae*—This most important monument has been among professional men the subject of several discussions. (The works published by Vulpes and Quaranta are to be consulted.) — (u) Spatula —(v) A box containing still surgical instruments. *(Pompeii)*.

136. Chandelier formed of four pilasters adorned with four splendid lamps hanging from small chains. The base, wrought in silver foliage, is decorated with a small lighted altar and the Genius of Bacchus holding a rhyton in his hand, and riding a panther. (1812, *house of Diomedes, Pompeii)*.

137. Support for a lamp, formed of a Silenus seated before a tree upon the branches of which the two lamps were placed. The expression of Silenus is enchanting. *(Pompeii)*.

138. A Lamp—A Cupid holds a lamp in his hands representing a comical mask, and

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in the hand are the snuffers, (*the ellychnium*) which was used to raise the wick.

By the side of it, upon a bronze column, appears another lamp representing a human head, the petasus of which served as a lid, and its open mouth was destined to receive the wick. (*Herculaneum*).

139. A LAMP, both pendulous and portable, with a small chain supplied with a cork. Rather queer is the sight of a little mouse, with a figure of a rare perfection approaching life; and in high relief, which placed near the wick seems to suck.

It is a well known fact that the rat was consecrated to Vulcan, and perhaps was our lamp hanging before the image of this God. (*Pompeii*)

(b) A most beautiful PENDULOUS LAMP with three burners. The three little chains which held it hanging are wrought with double links and of exquisite workmanship. A fourth chain was used to hold the cork of the *infundibulum* or funnel. This lamp is adorned with three heads which appear to get out of circular wreaths. (*Herculaneum*)

(c) A LANTERN of circular form on the convex side of the lid. From letters nearly erased one can read **Tiburti catus**. S. perhaps the maker's name. (*Herculaneum*) — (d) TWEEZERS—(e) SNUFFERS—(f) A utensil, used as an extinguisher, formed of a hollow hemisphere, with a small curved tube. (*Her.*)

140. TWO LAMPS—(a) A lamp with three wicks, the lid of which represents a dancing figure in a charming attitude: hanging from a small chain wonderfully wrought, is the *ellychnium* used to put the wick in order—(b) Another lamp adorned with graceful foliage: its lid represents a beautiful figure of Silenus. (*Pompeii*).

141. SCALES—The beam is divided into many parts, indicated by roman figures from I to VIII, and on the other side of the same beam, from VIII to XXXIV for the heaviest articles. The scale is worked all round; the chains are of double links, admirably wrought: the weight represents the bust of a Satyr, sometimes the bust of an Emperor. (*Pompeii*).

142. VASE *or measure for liquids*—The handle is decorated with the beautiful head of a Faun. (*Herculaneum*).

143. A MILK JUG very pretty in form — On each side of its edge is a little goat to show the use of the vase (*Pompeii*).

144. (a) AN ECONOMICAL KITCHEN—It is in the form of a fortress flanked with four towers: the centre was intended for the lighted coals which heated the water contained in the square pipe. Between the battlements could be placed the spits for roasting the meat so that at a time hot water and embers are in readiness for any use in the kitchen, and to heat the apartments. (*Herculaneum*).

(b) A SMALL ECONOMICAL KITCHEN range, a kind of tower communicates with an empty half circle for water with a tap: this half circle makes at the same time a stand on which to place the saucepan. (*Pompeii*).

145. ARTICLES FOR KITCHEN USE, namely a pan for boiling eggs—a frying pan—pots —a pot on its stand; saucepans. (*Pompeii*)

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ITALIAN-GREEK VASES

The collection of Italian-Greek vases comprehends about 4,000 vases of different dimensions, almost all painted with figures, or with subjects which concern the religious worship and every thing relating to the mysteries, and to the institutions of the public and private life of the Ancients. These vases were generally placed in tombs, with vases of perfume, fancy articles, or arms, and come from the *Campania* and the greek provinces, that is to say from Bari, Nola, Poestum, Ruvo, Basilicata etc.

146. Rhytons or *drinking glasses*, of fantastical form. *(Nola and Basilicata)*.

147. Several forms of the vases Italo-Greek.

148. Other forms of vases.

149. Olla—A crowned gymnast between two women bearing the name of *Pilades*-*(Nola)*.

150. Other side of the preceeding vase — Hercules delivering Dejanira from the Centaur: names in Greek.

151. Vase with masks—Dedalus fastening wings to his son Icarus, assisted by Minerva—*At the bottom*—Proteus transformed into a sea-monster and attacked by two warriors—The other side of this vase represents Medusa metamorphosed into Pegasus, and Perseus pursued by two furies, with serpents in their hands. *(Basilicata)*.

152. A cup with two handles—It represents (according to Jorio) the origin of comedy. *(Nola)*.

HALL OF THE PAPYRUS

This collection, the finest in the world, contains 1800 papyrus in rolls. They were discovered in January 1753 in a country house of Herculaneum. When first discovered, they took them to be charcoal, but afterwards they perceived they contained precious treasures of antiquity. We are indebted to the Abbé Piaggi for the discovery of how to unroll them by fixing them on a transparent web by means of a machine as ingenious as simple, which is still used for this delicate operation.

Every papyrus is in greek or latin, and is composed ordinarily of 100 pages. They have unrolled nearly 500, of which many have been already published, and they are constantly at work preparing for publication.

The papyrus published belonged to Philodemus. They treat of music—of life — of manners — of vices — of rhetoric etc.

The others belonged to Epicurus. The other are uncertain.

153. Fac-simile of a papyrus, in a greek character, of Philodemus. It treats of liberty of speech, of its utility and of the different ways of correcting the vices of men. *(Her.)*.

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154. Dante with his name in greek. It is asserted this head was cast after the dead body of the great poet. A beautiful work of the XVI Century. Bust in bronze.

155. The infant Hercules strangling the serpents—A small statue in bronze of the XVI Century placed on a

156. Stand in bronze, representing in bas-relief the labours of Hercules. A beautiful work of the XVI Century.

PRINTS, PICTURES

In a large cabinet we admire, bound in large volumes, the ancient designs and engravings which amount to 19320. This collection is called *Firmiana* because it belonged to the Count of that name, Governor of Lombardy, at the time of the austrian dominion: after his death, it became the property of the Bourbons who deposited it in the Royal Palace at Naples. Later, in 1864, king Victor Emanuel, presented the Museum with it.

In the same cabinet we remark three slabs in silver. The most interesting is that which represents

157. The descent from the cross — Slab in silver engraved by Annibal Caracci, and dedicated to Cardinal A. M. Salviati in 1398 after the inscription engraved on both sides of the same slab.

158. Moses on Sinai hiding his face from the sight of the Lord in the burning bush. Cardboard painted by Raphael for the halls of the Vatican. This picture is composed of small sheets of ordinary paper stuck together. It has been lined with canvass. (*Farnese*).

159. Raphael—The Holy Family. *Wood.*

160. Raphael—The Pope Leon the X seated between two Cardinals Louis di Rossi and Jules de Medici. *Wood.*

161. Correggio—The mystical marriage of Saint Catherine. *Wood.*

162. Leonardo da Vinci—The Holy Virgin and the infant Jesus. This picture was bought in Rome 1802 by Ferdinand I. *Wood.*

163. Correggio — The Holy Virgin and the infant Jesus known under the name of the Gypsy « la Zingarella ». *Wood.*

164. Parmigianino — The Holy Virgin and infant Jesus. *Canvass.*

165. Caracci—Pity. *Canvass.*

166. Schidone—Love. *Canvass.*

167. Titian—The portrait of Philip II, king of Spain. *Canvass.*

168. Titian — Danae. A superb picture executed towards the year, 1545. Another original picture representing the same subject and executed by the same artist is in the gallery at Vienna, and another is in S. Petersburgh. *Canvass.*

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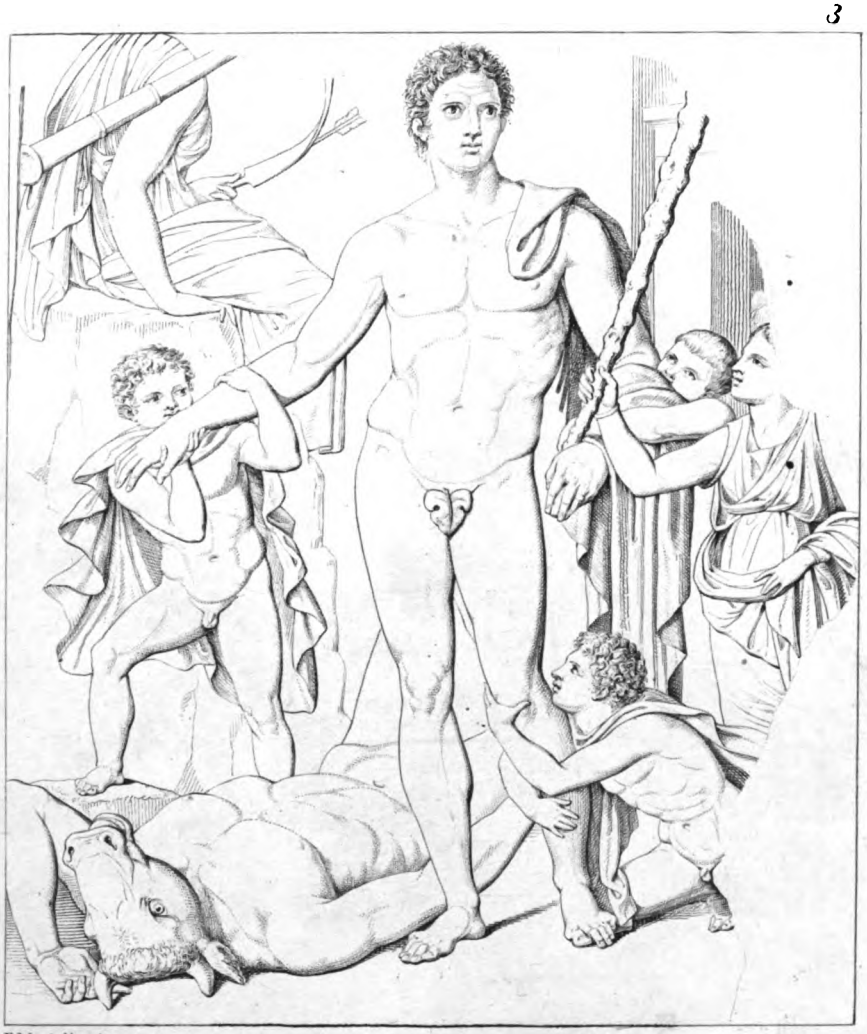

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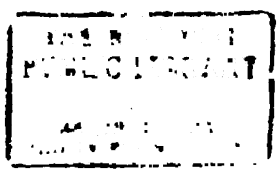

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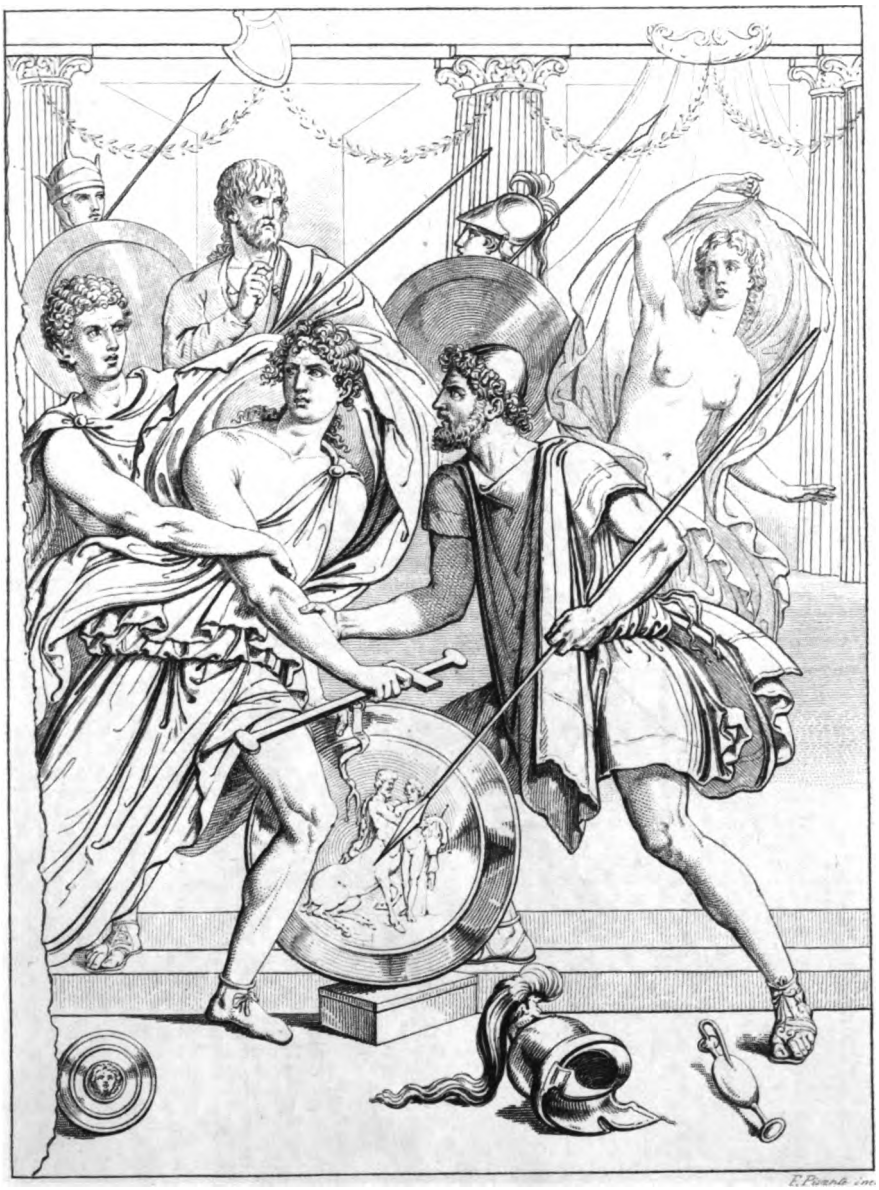

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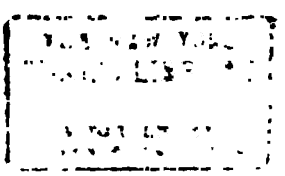

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L' EDUCATION D'ACHILLE

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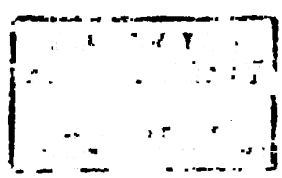

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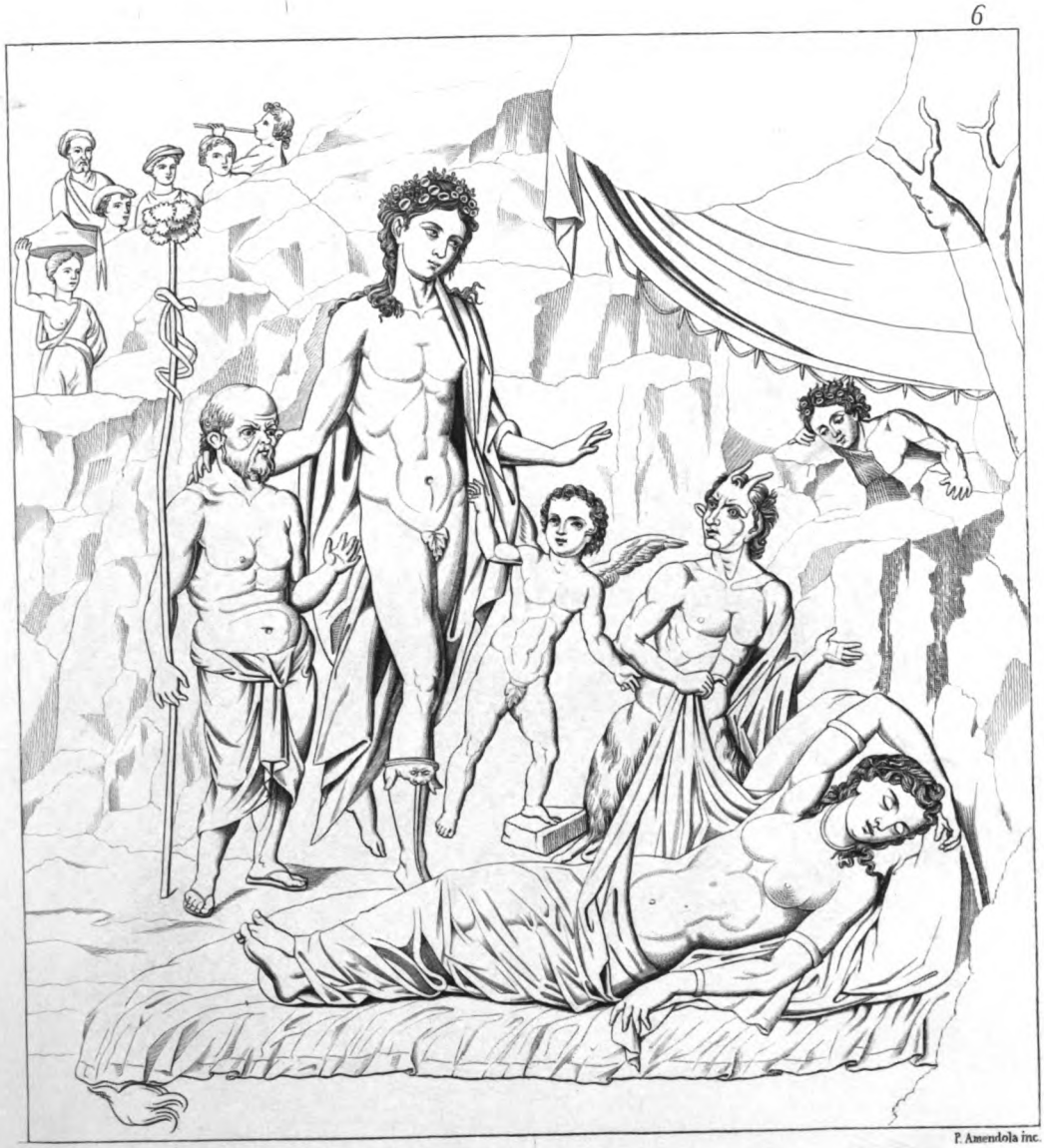

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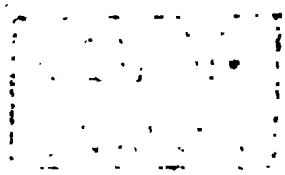

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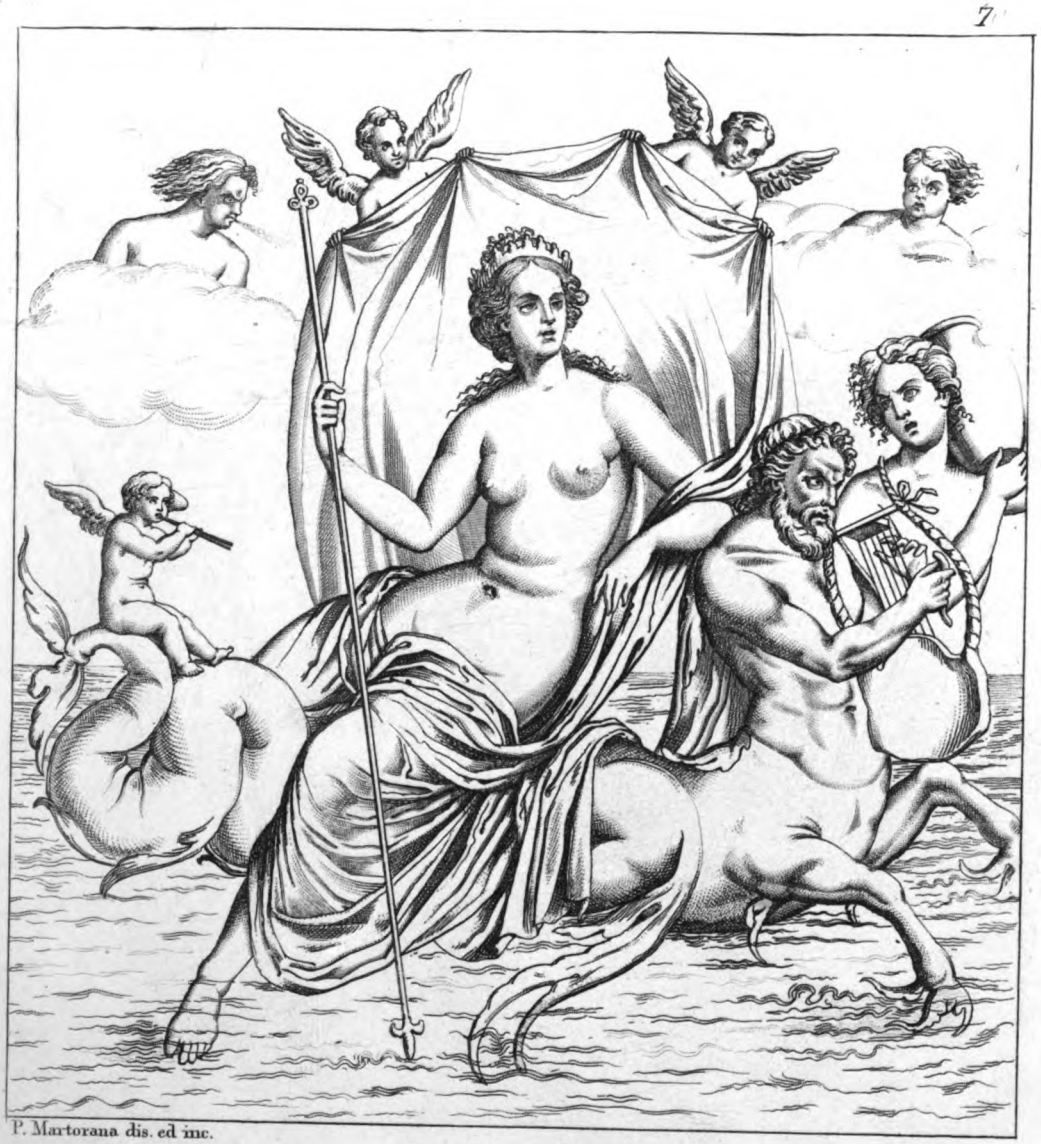

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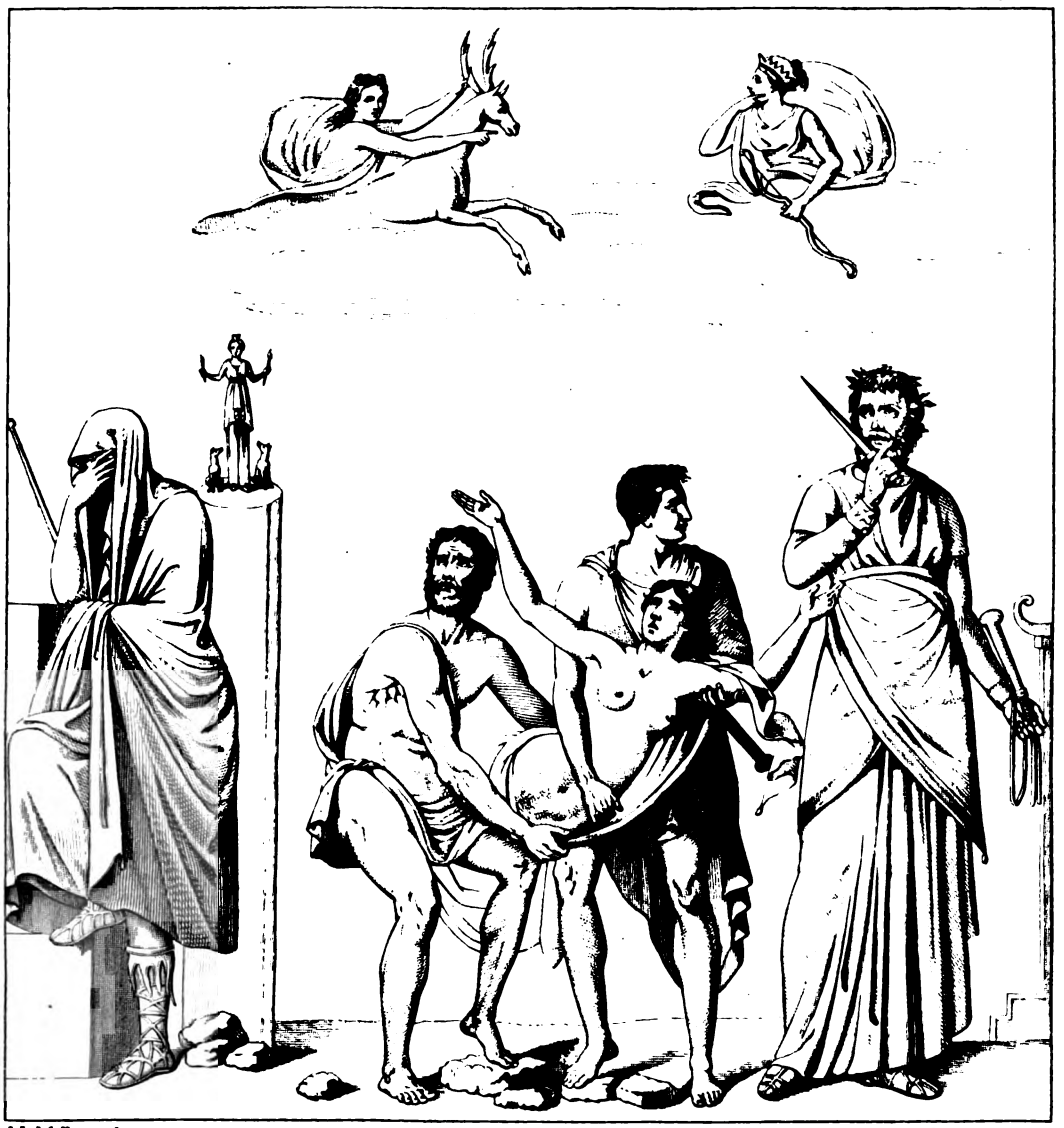

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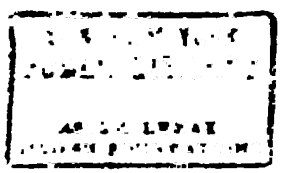

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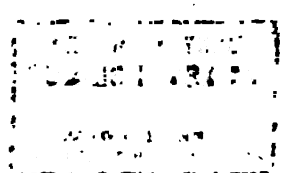

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MEDÉE ET SES ENFANTS

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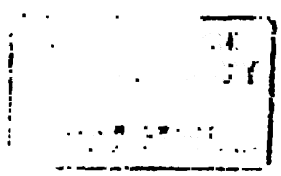

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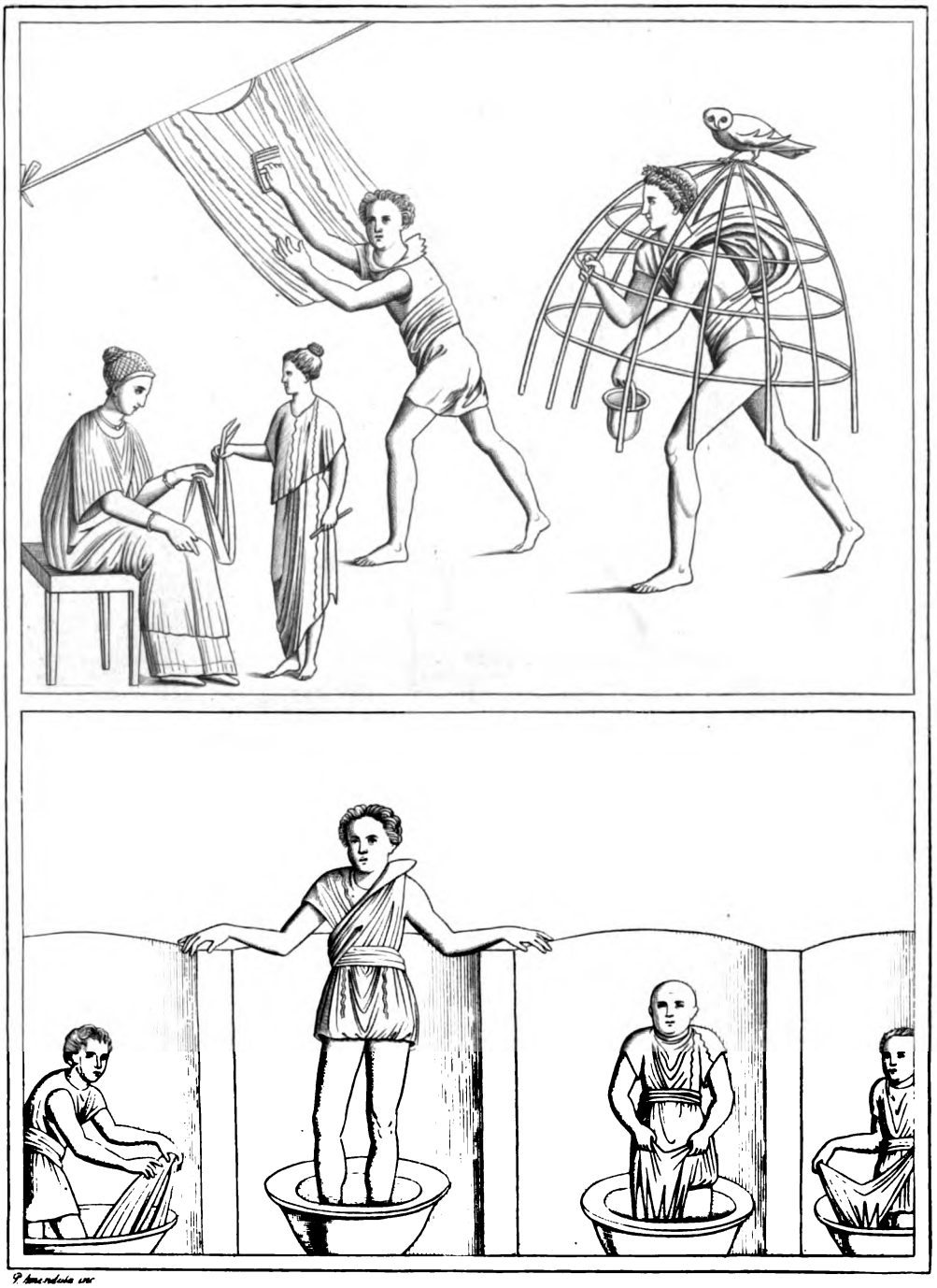

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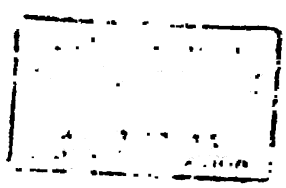

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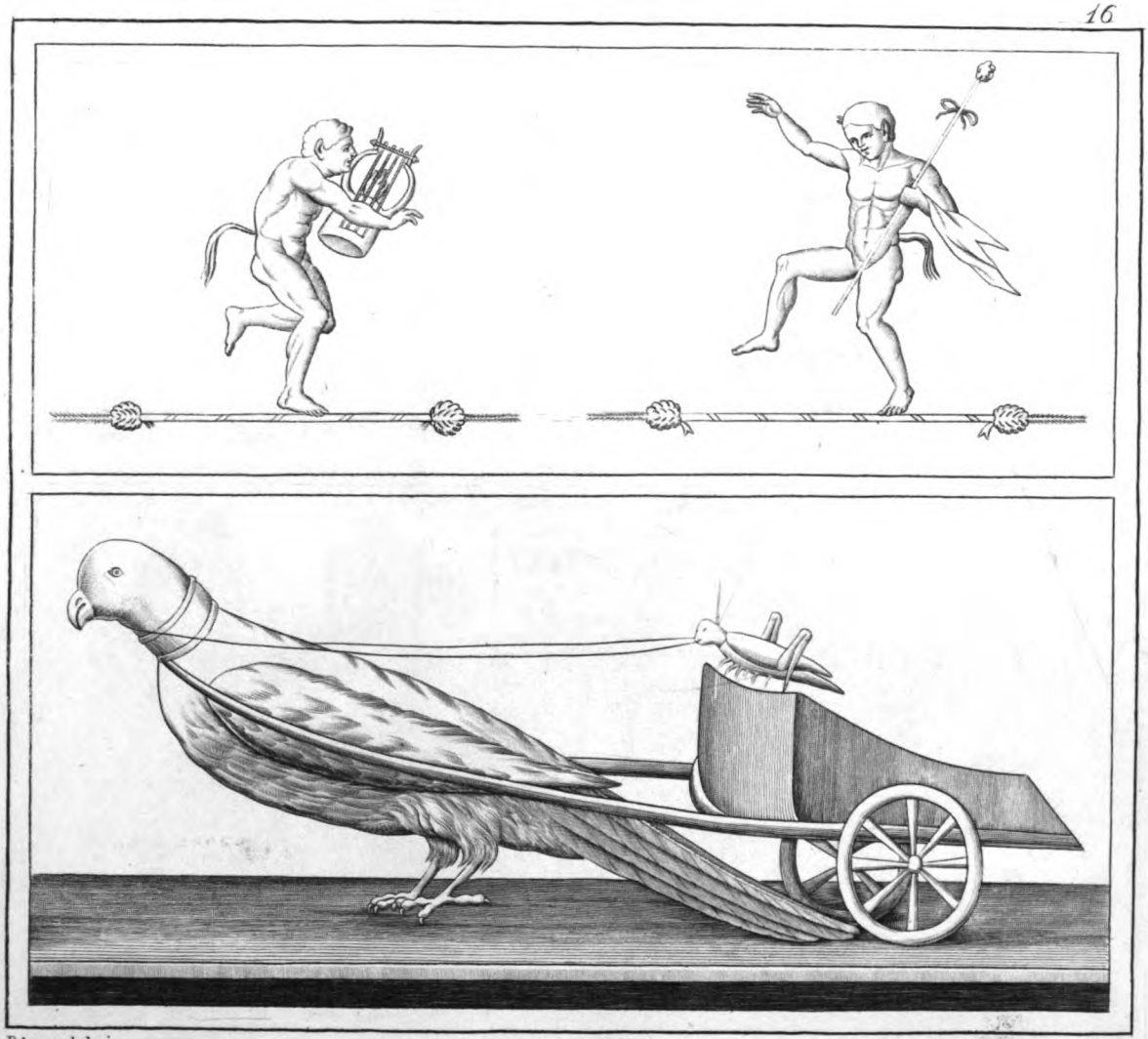

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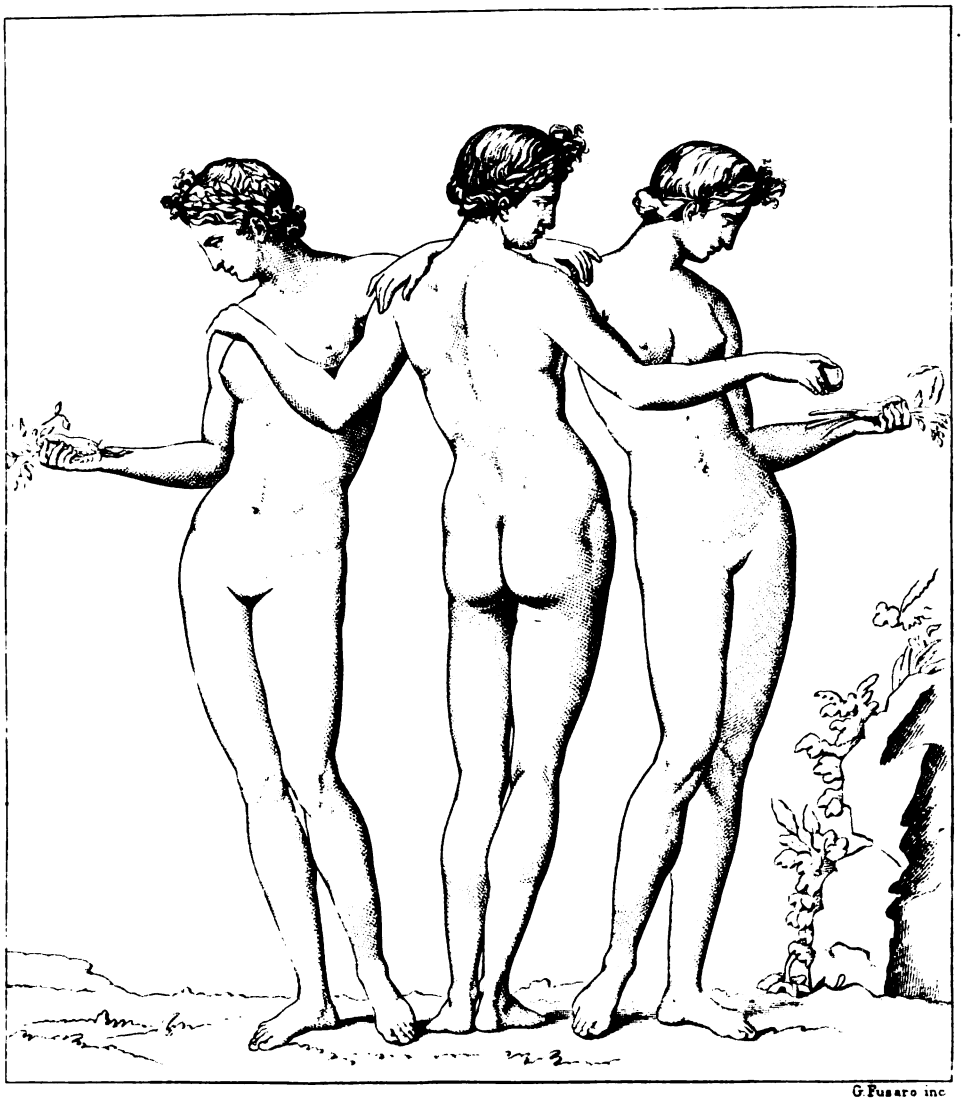

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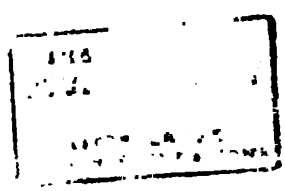

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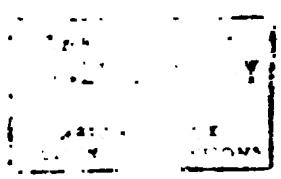

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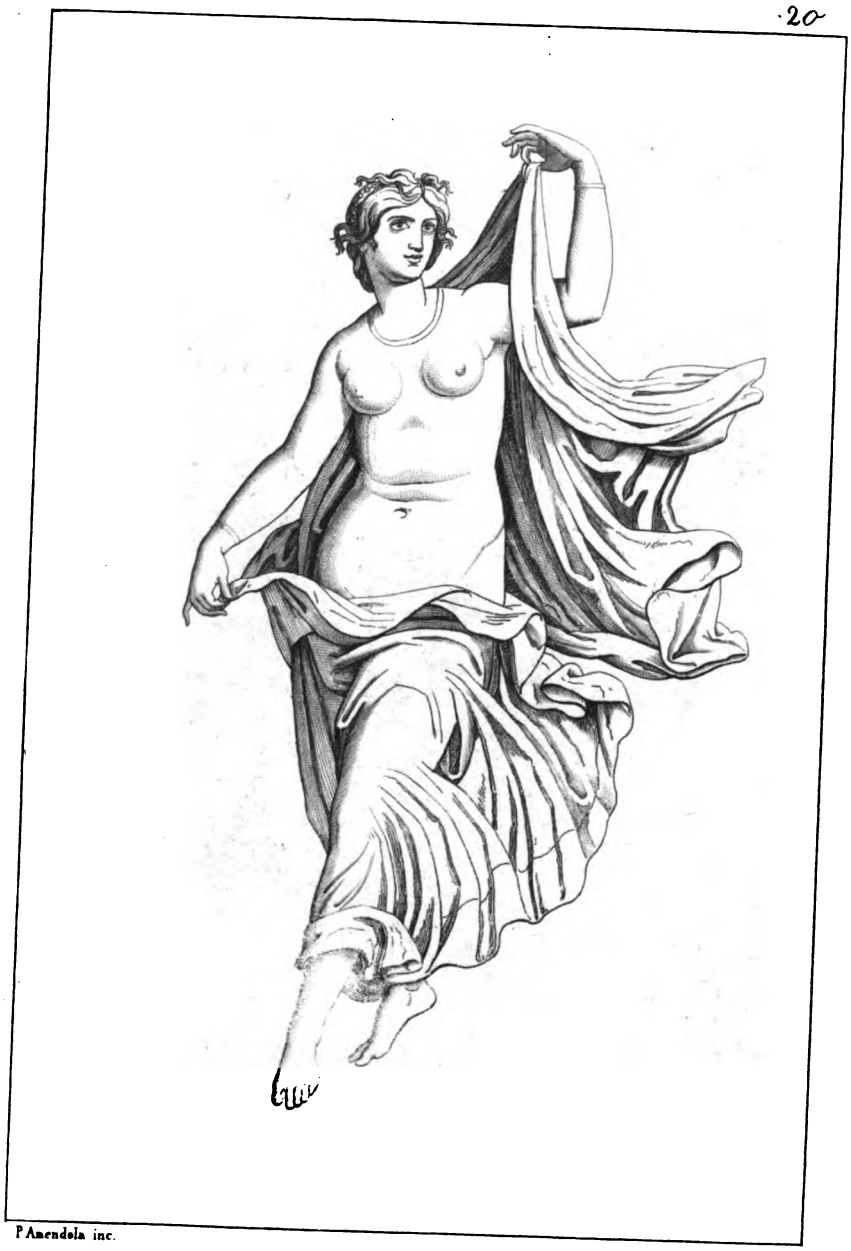

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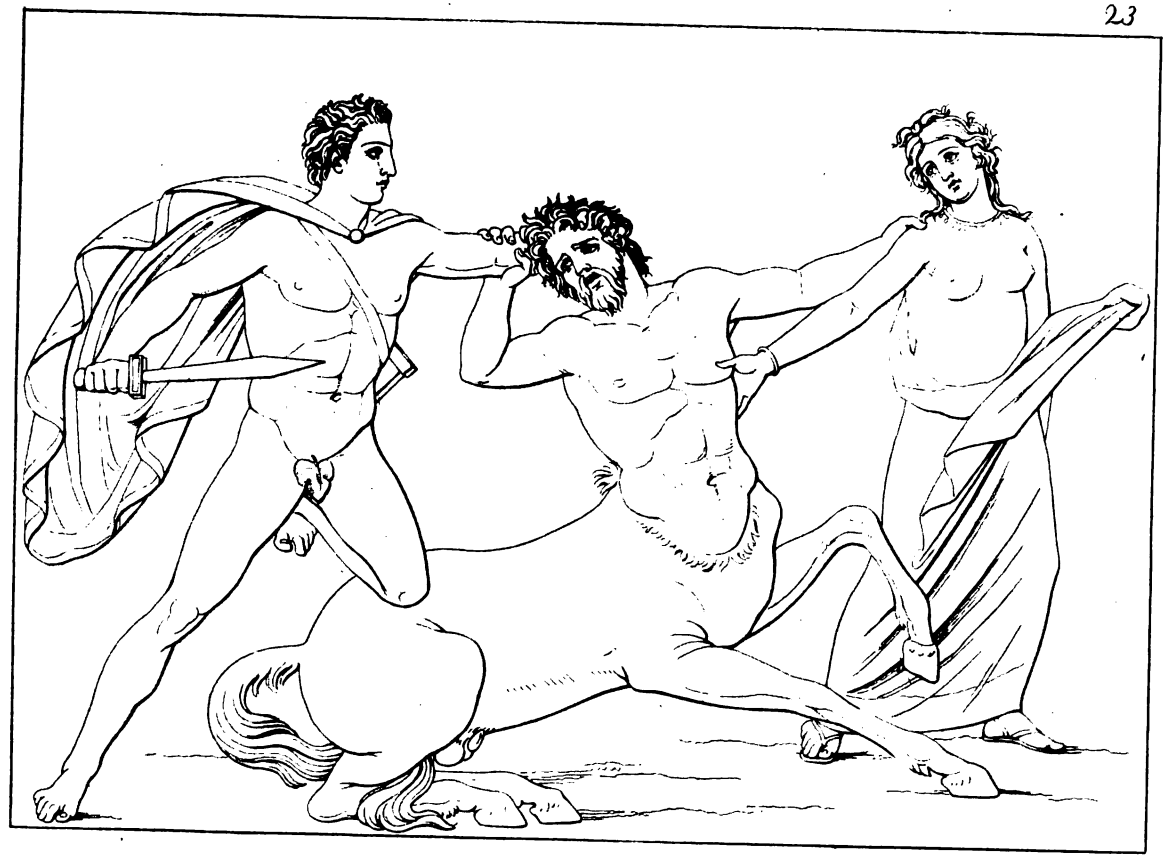

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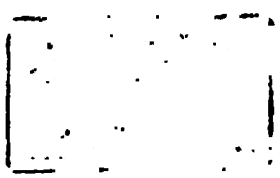

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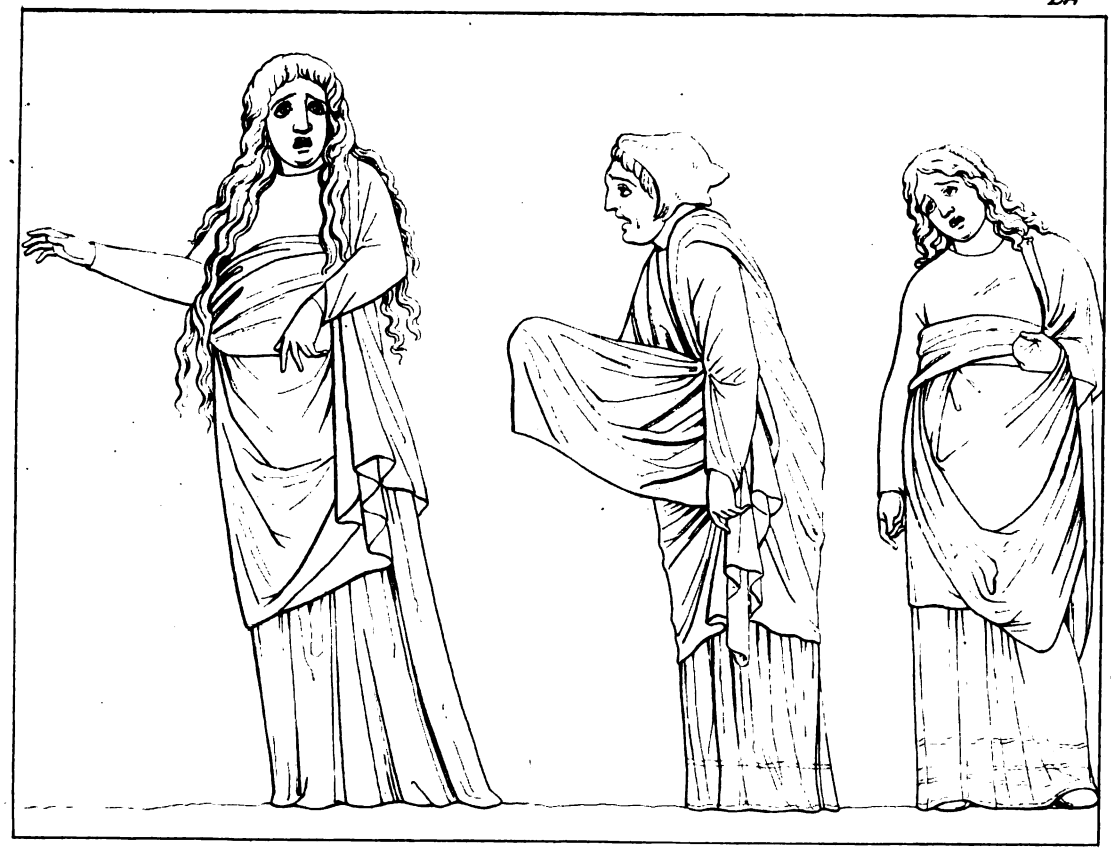

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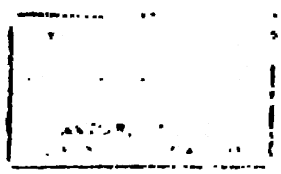

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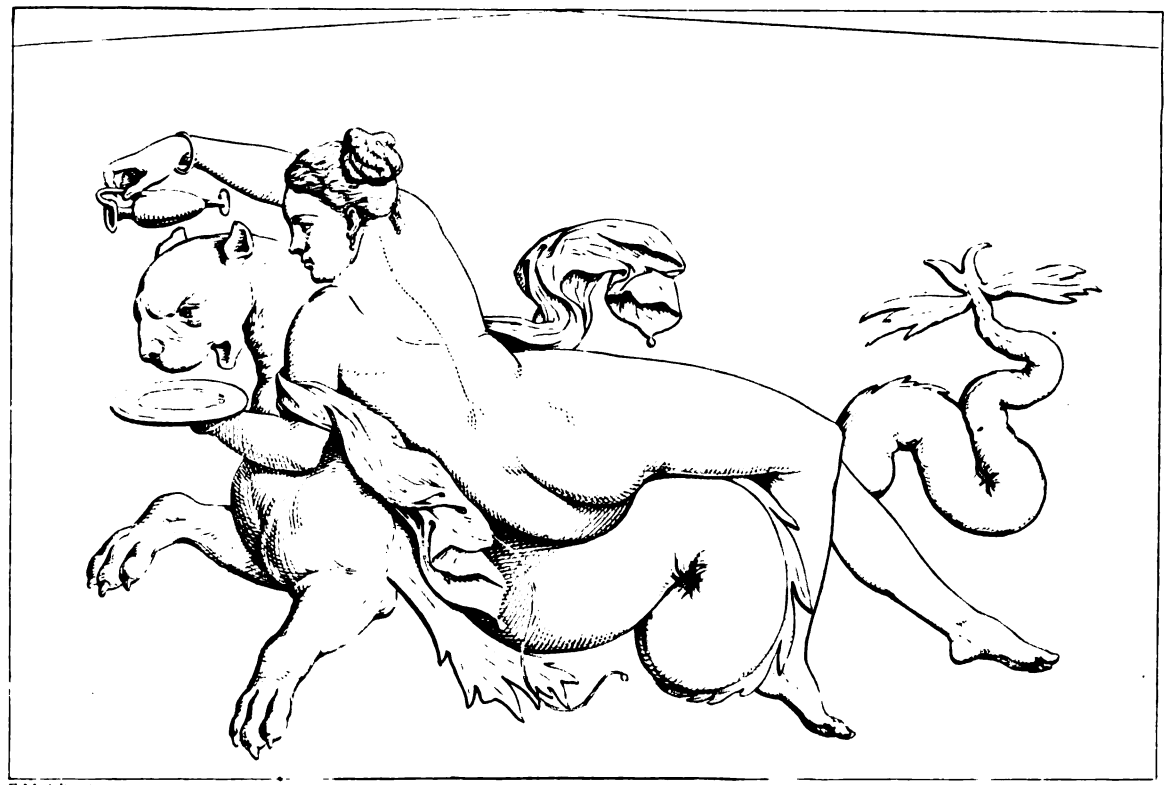

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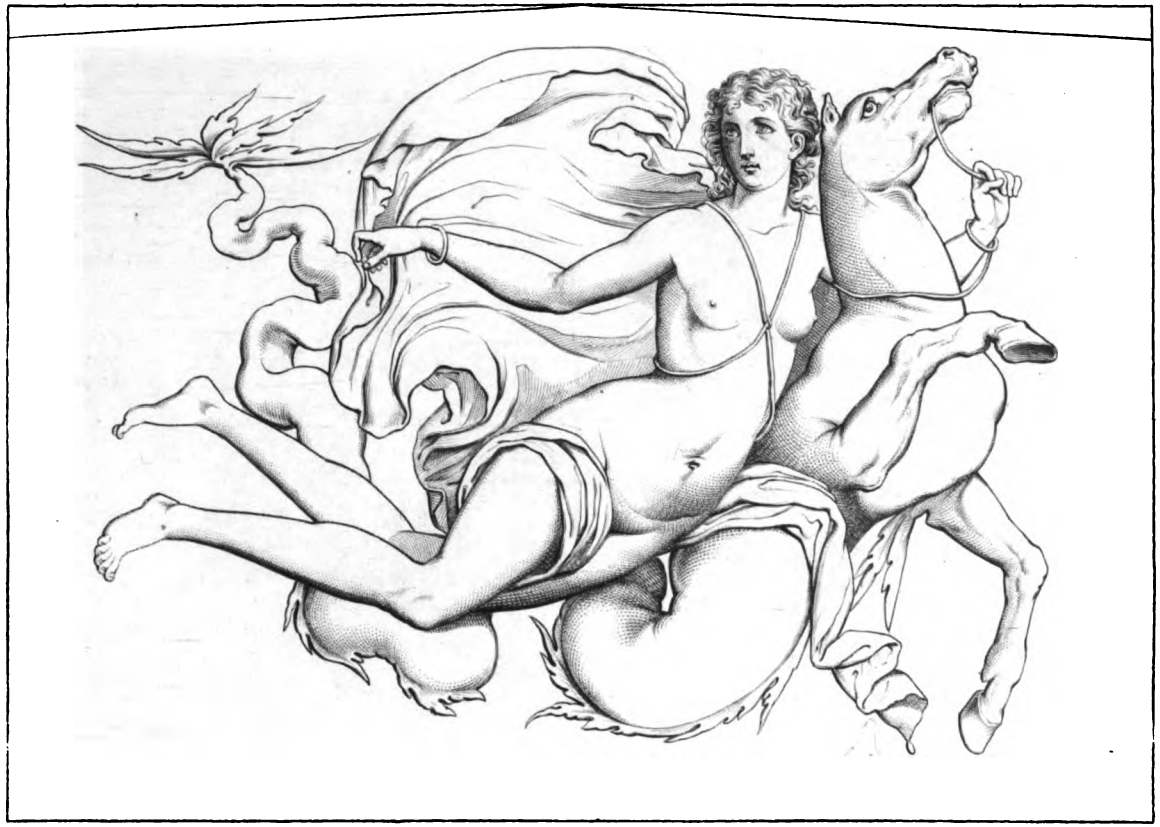

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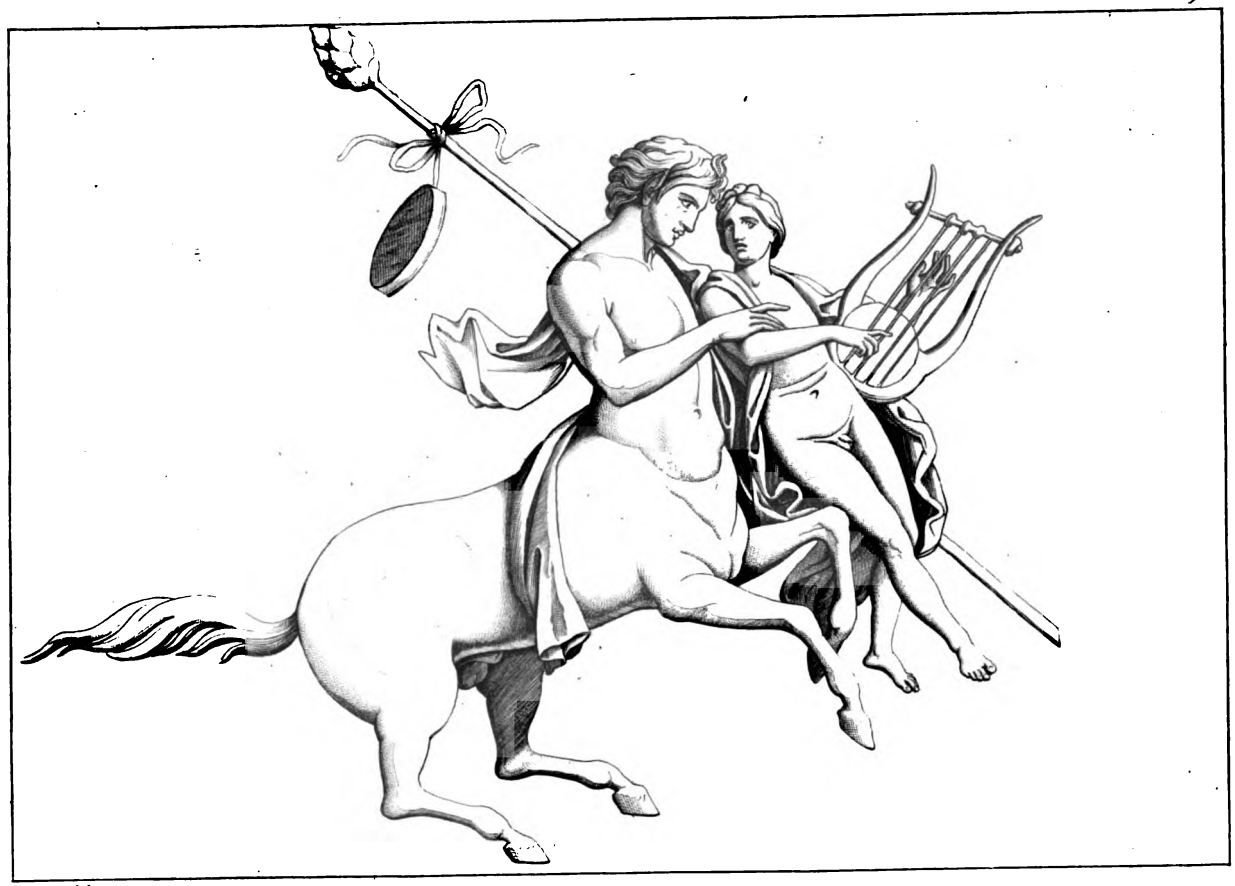

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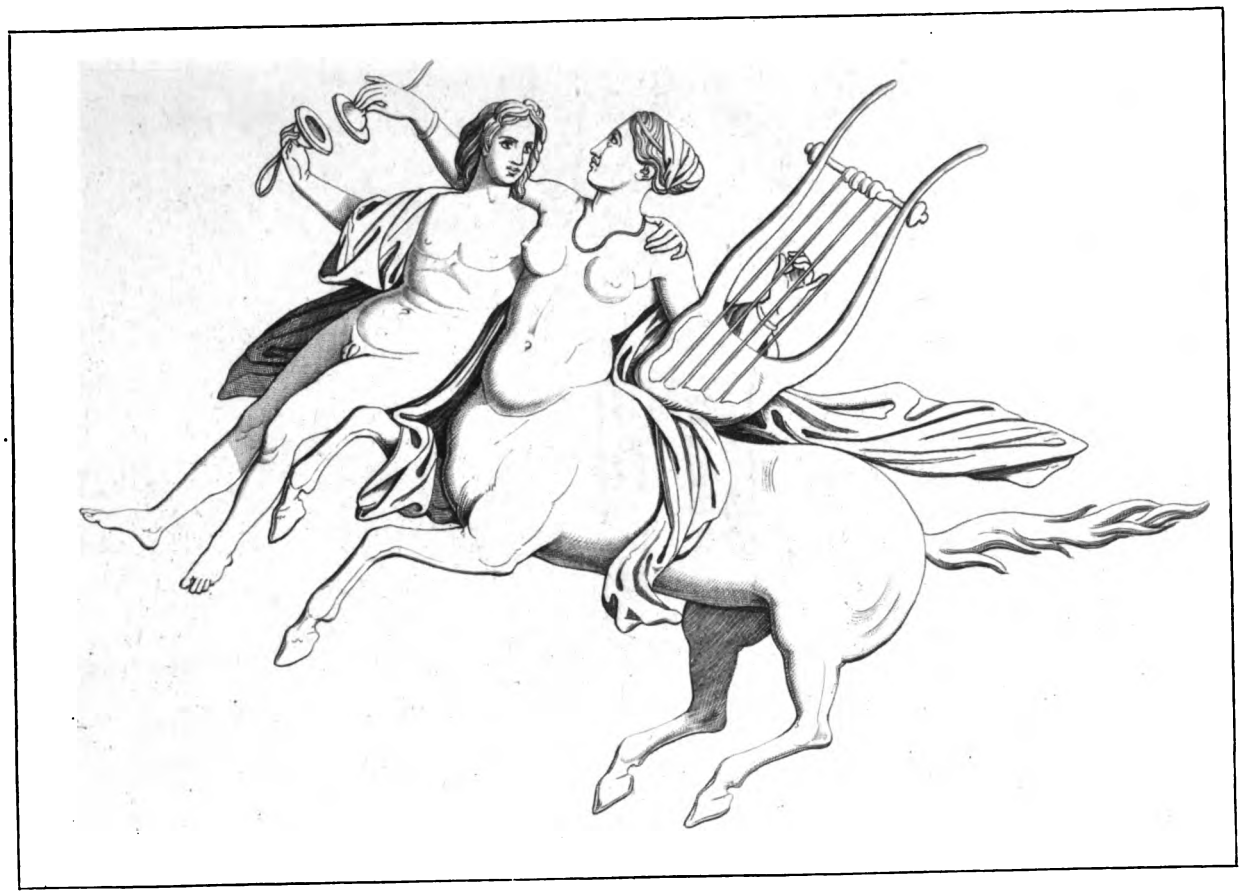

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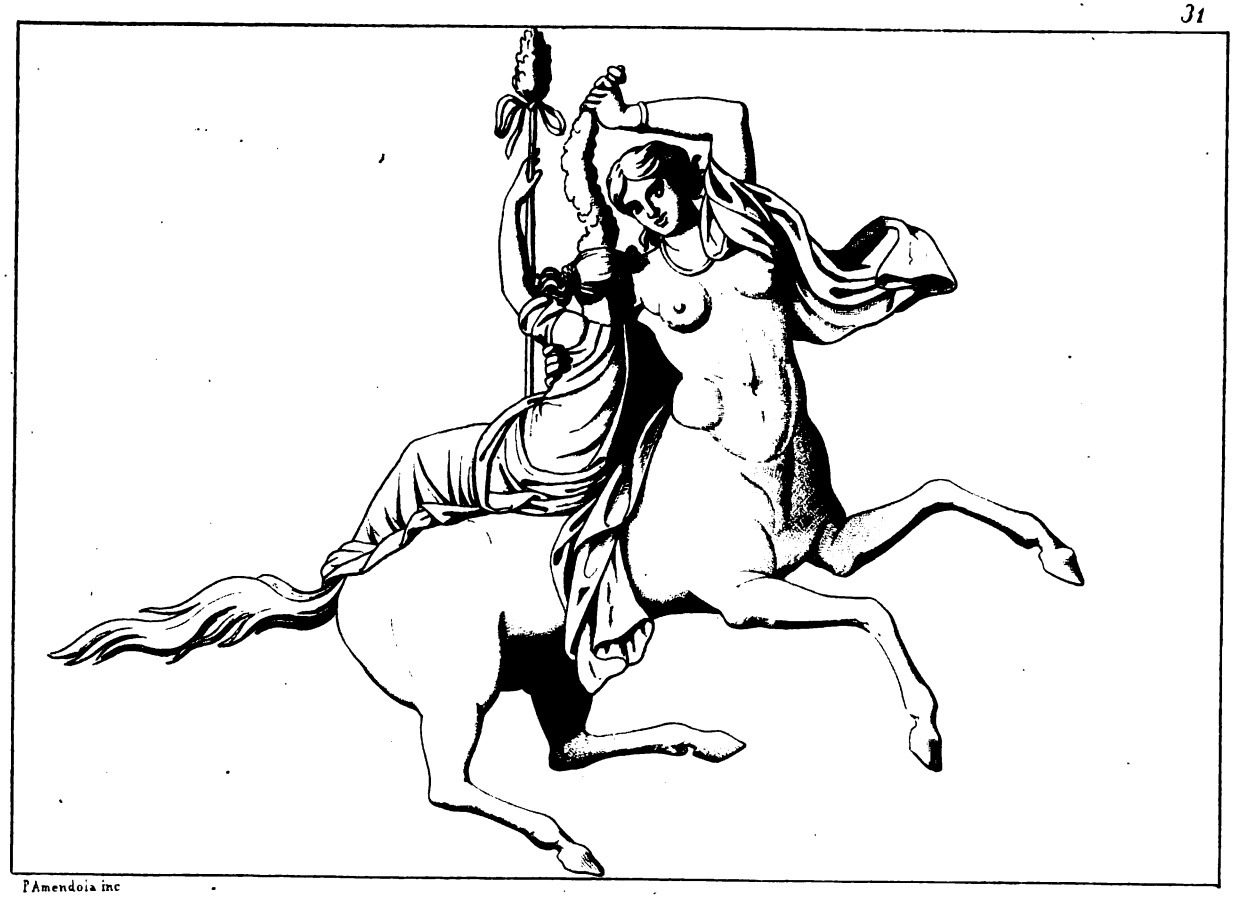

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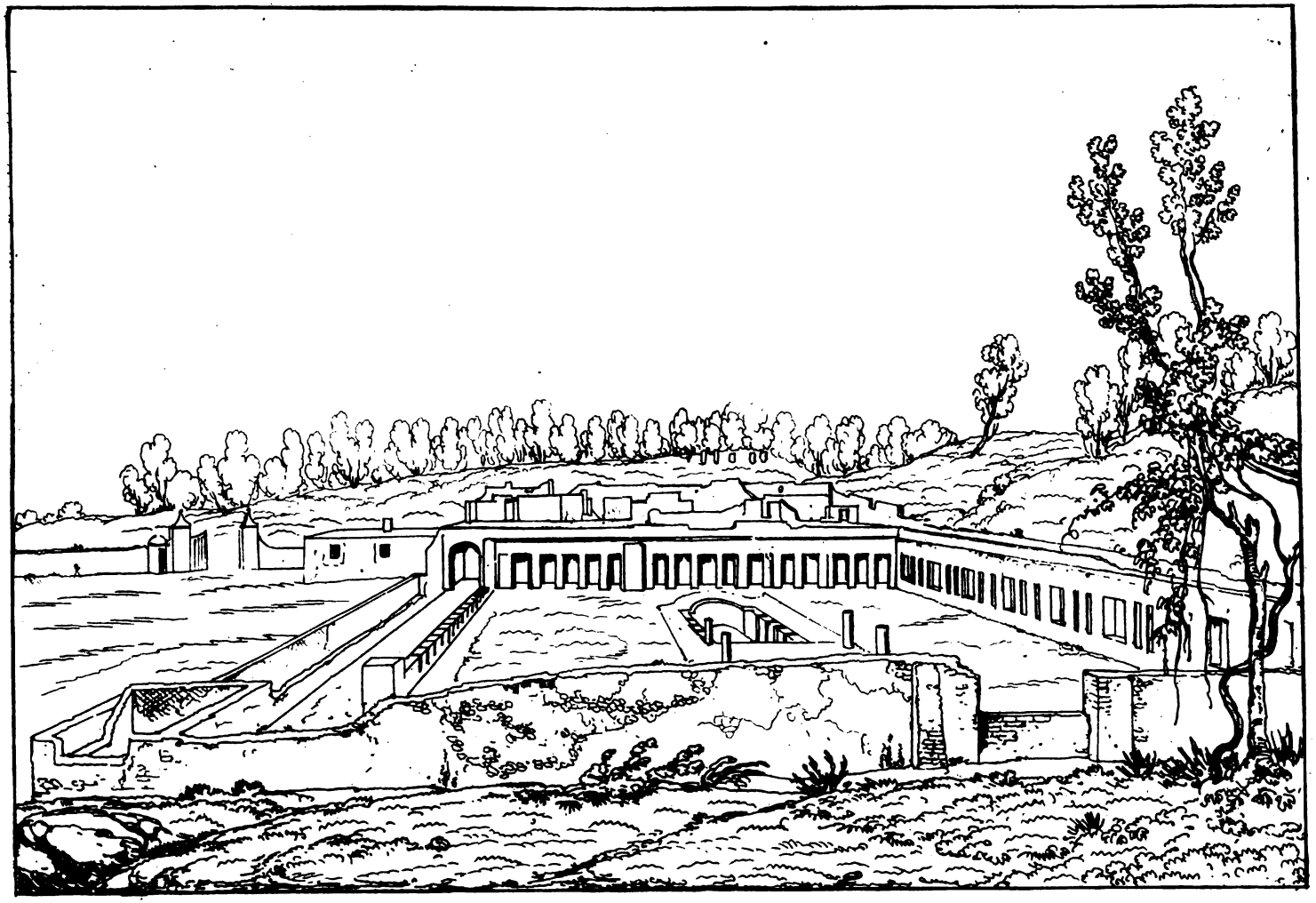

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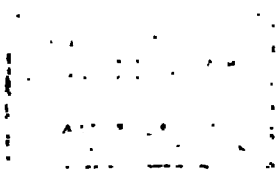

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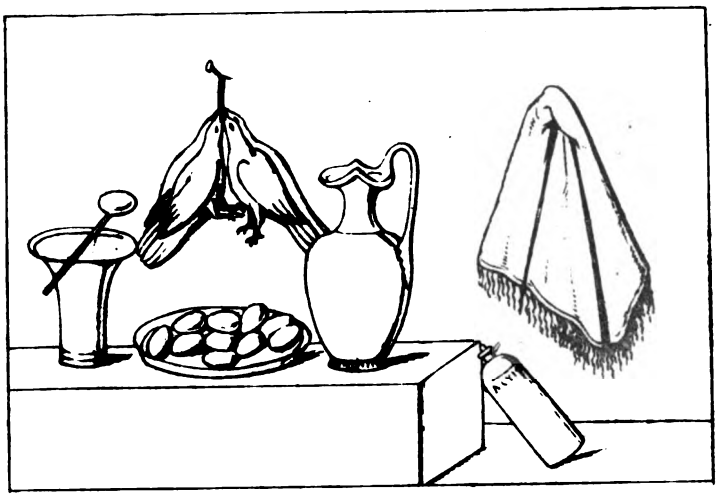

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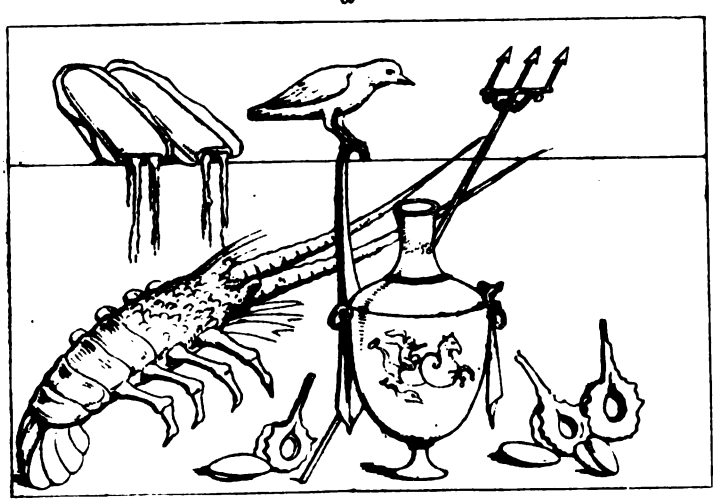

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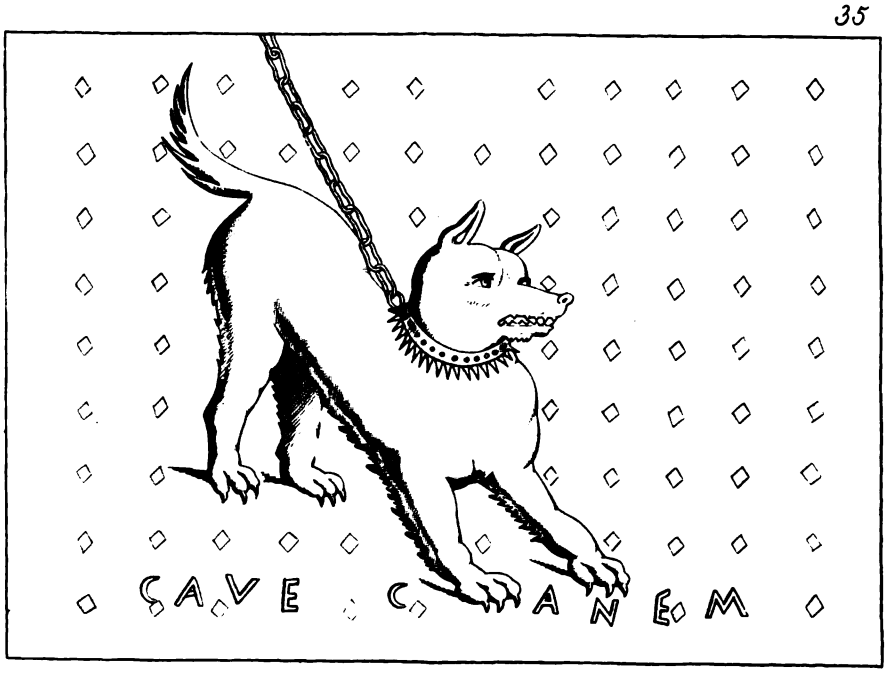

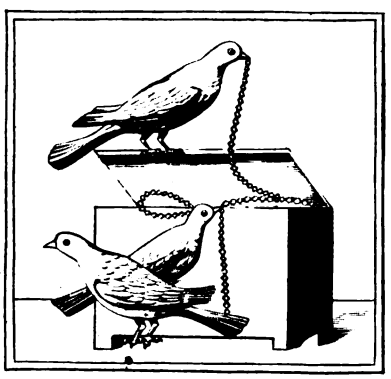

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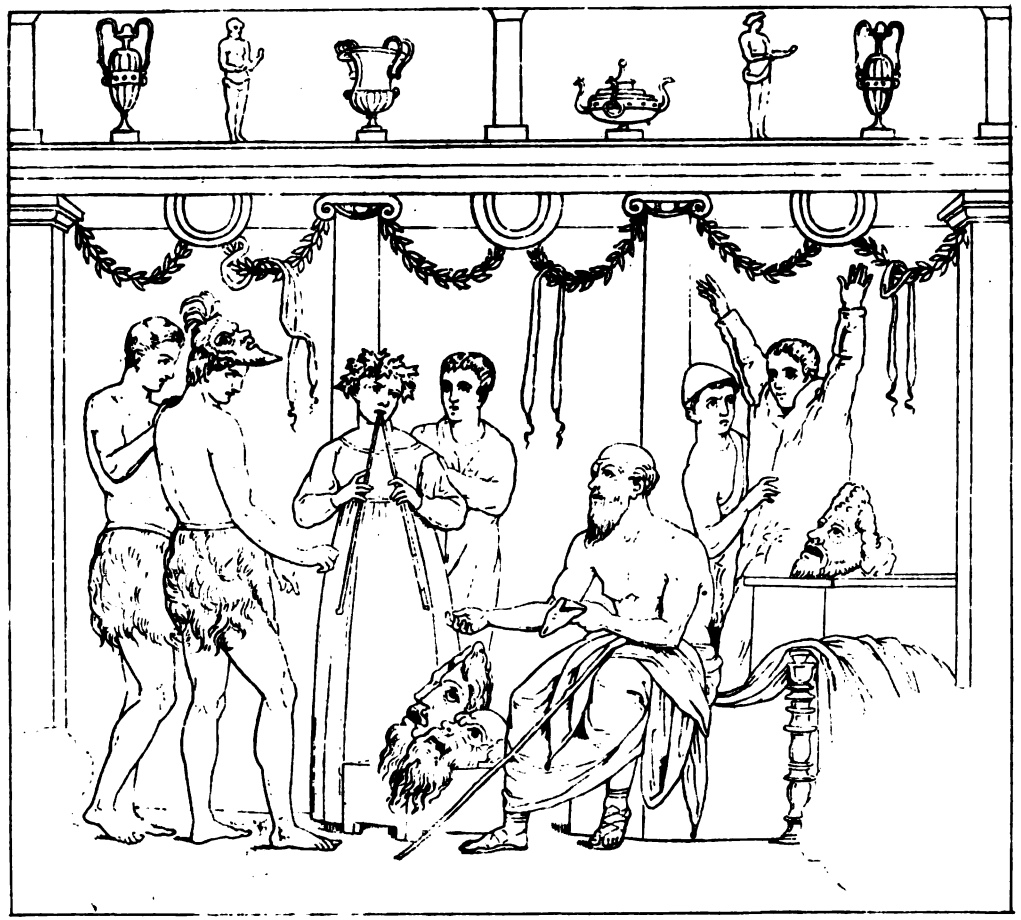

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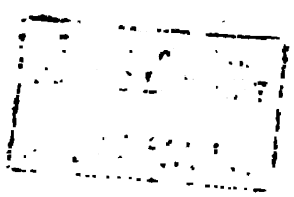

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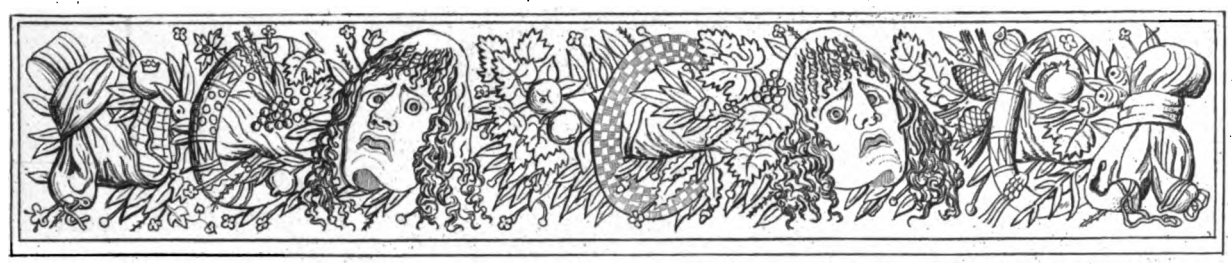

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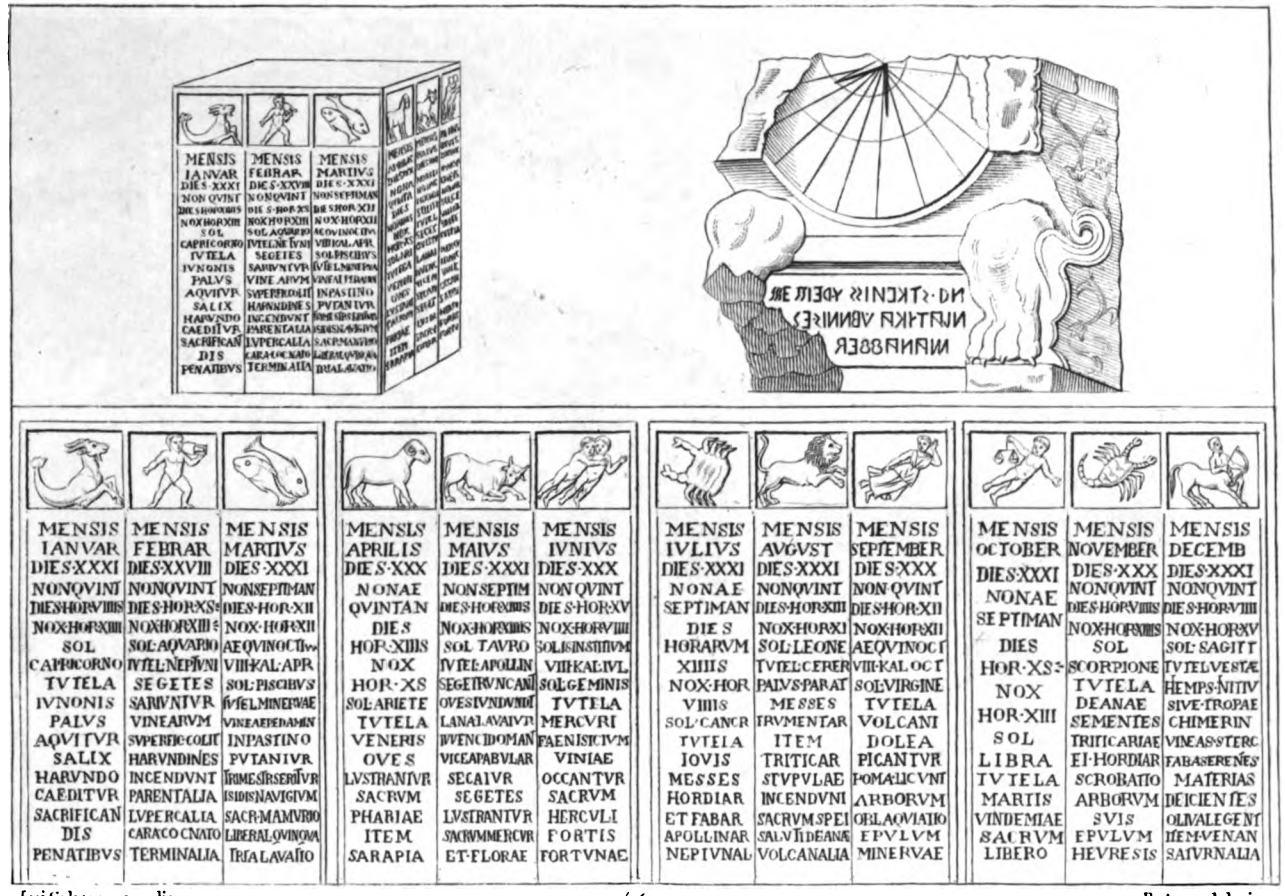
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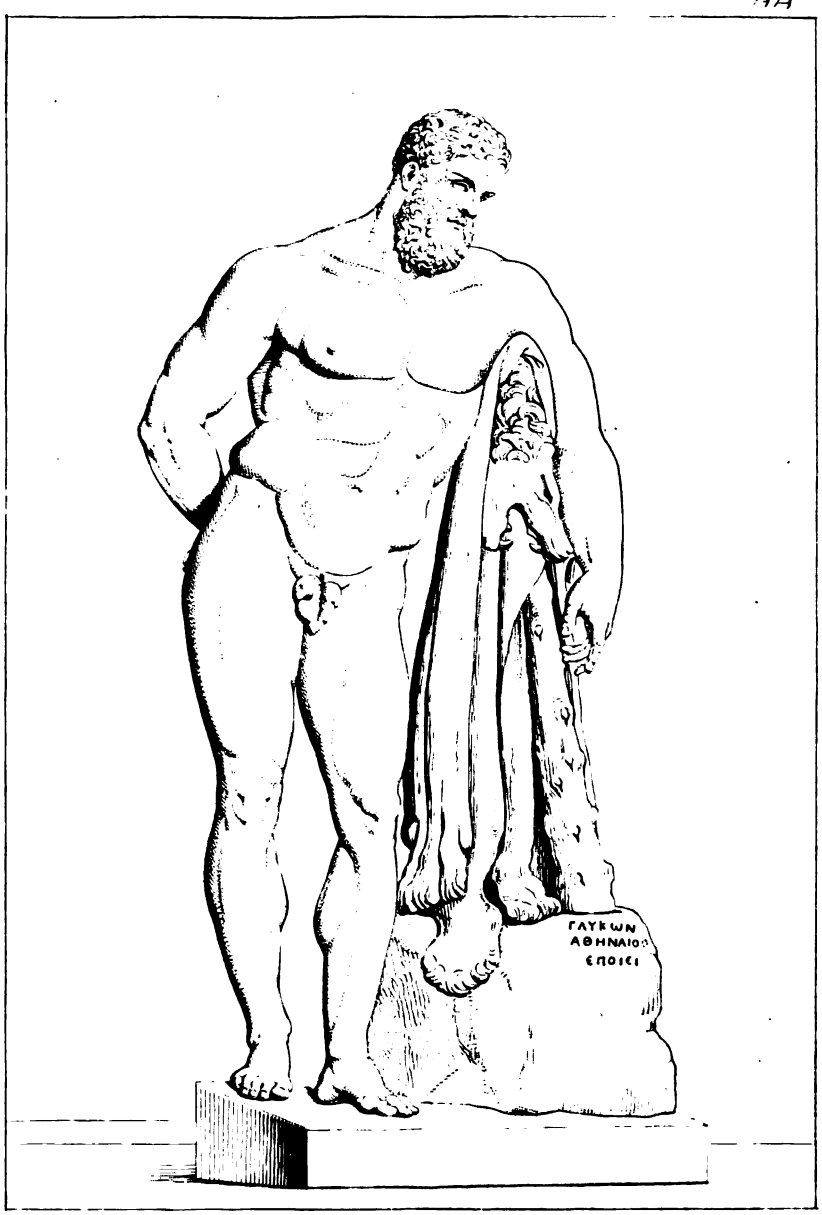

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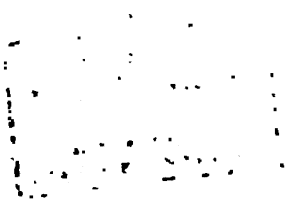

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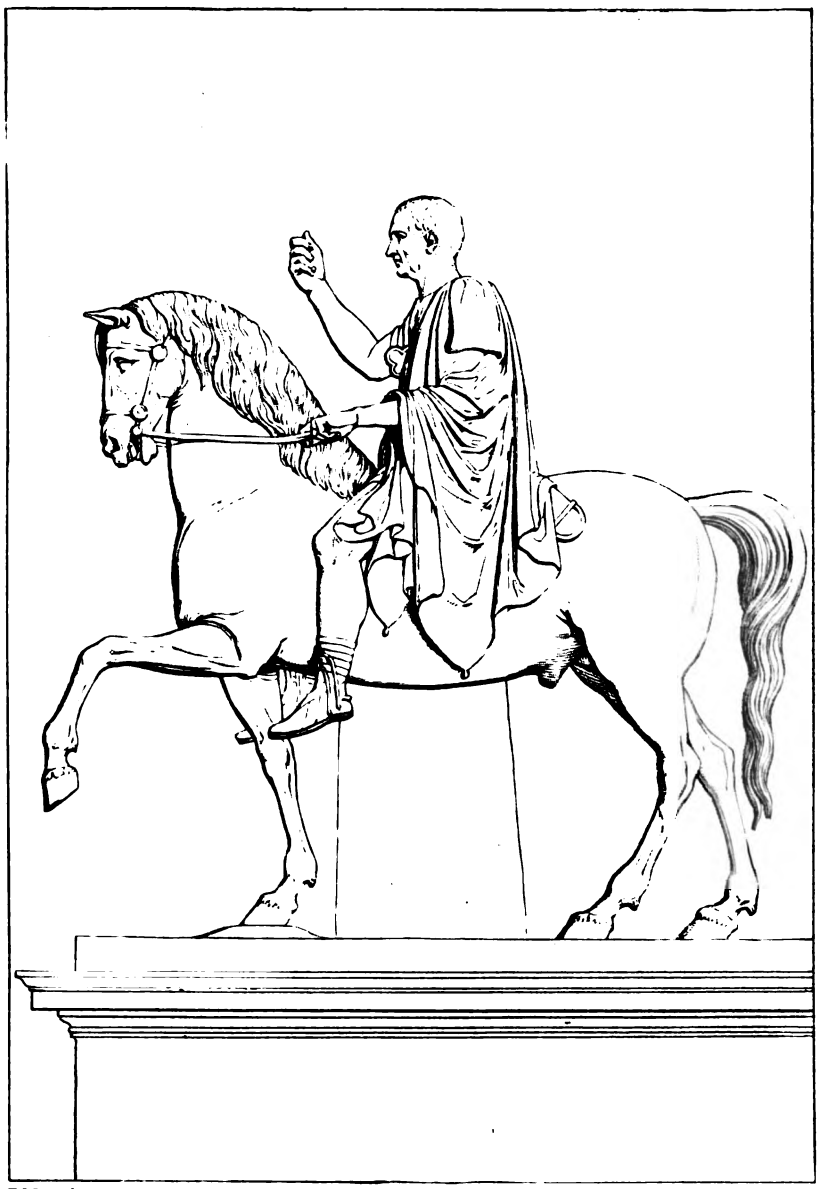

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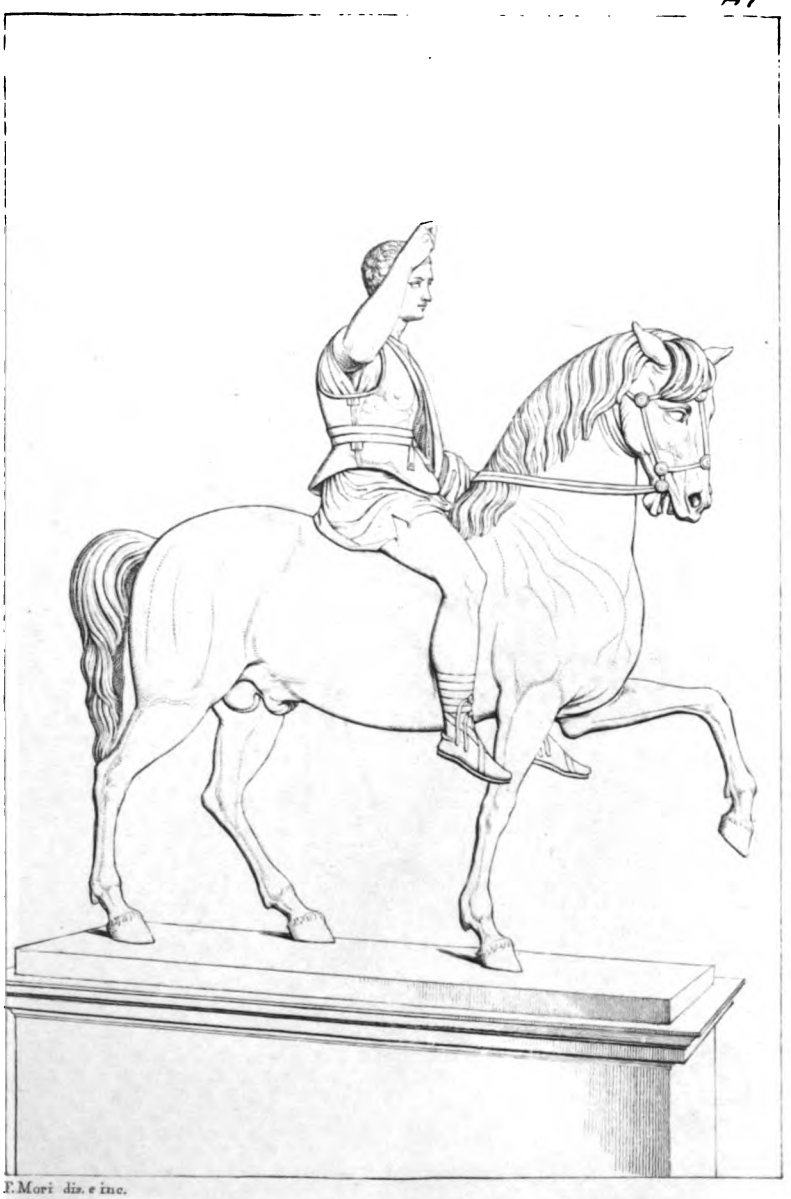

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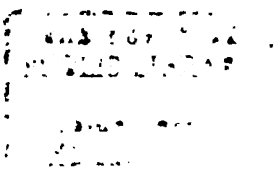

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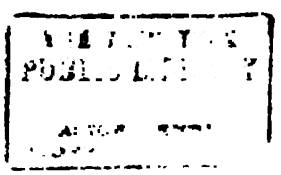

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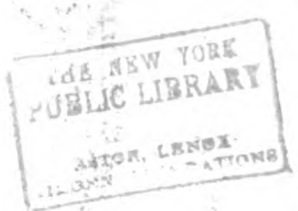

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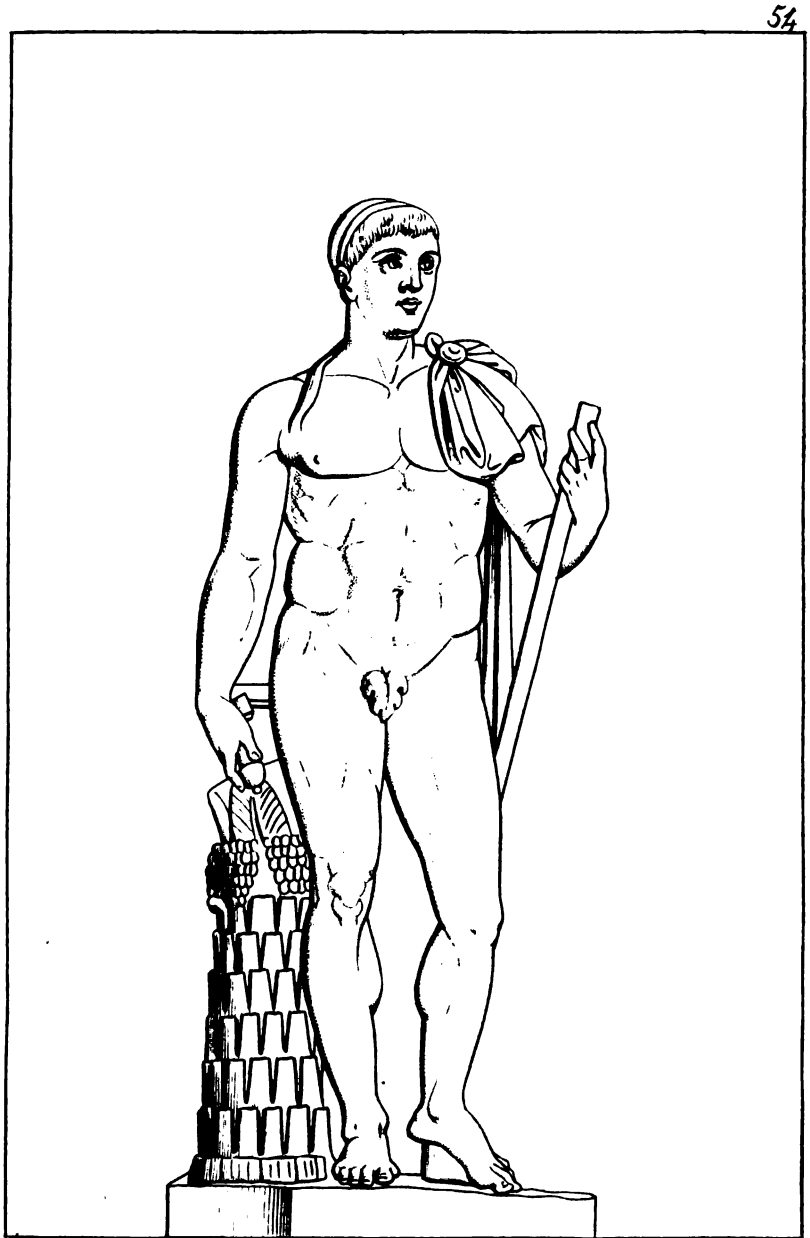

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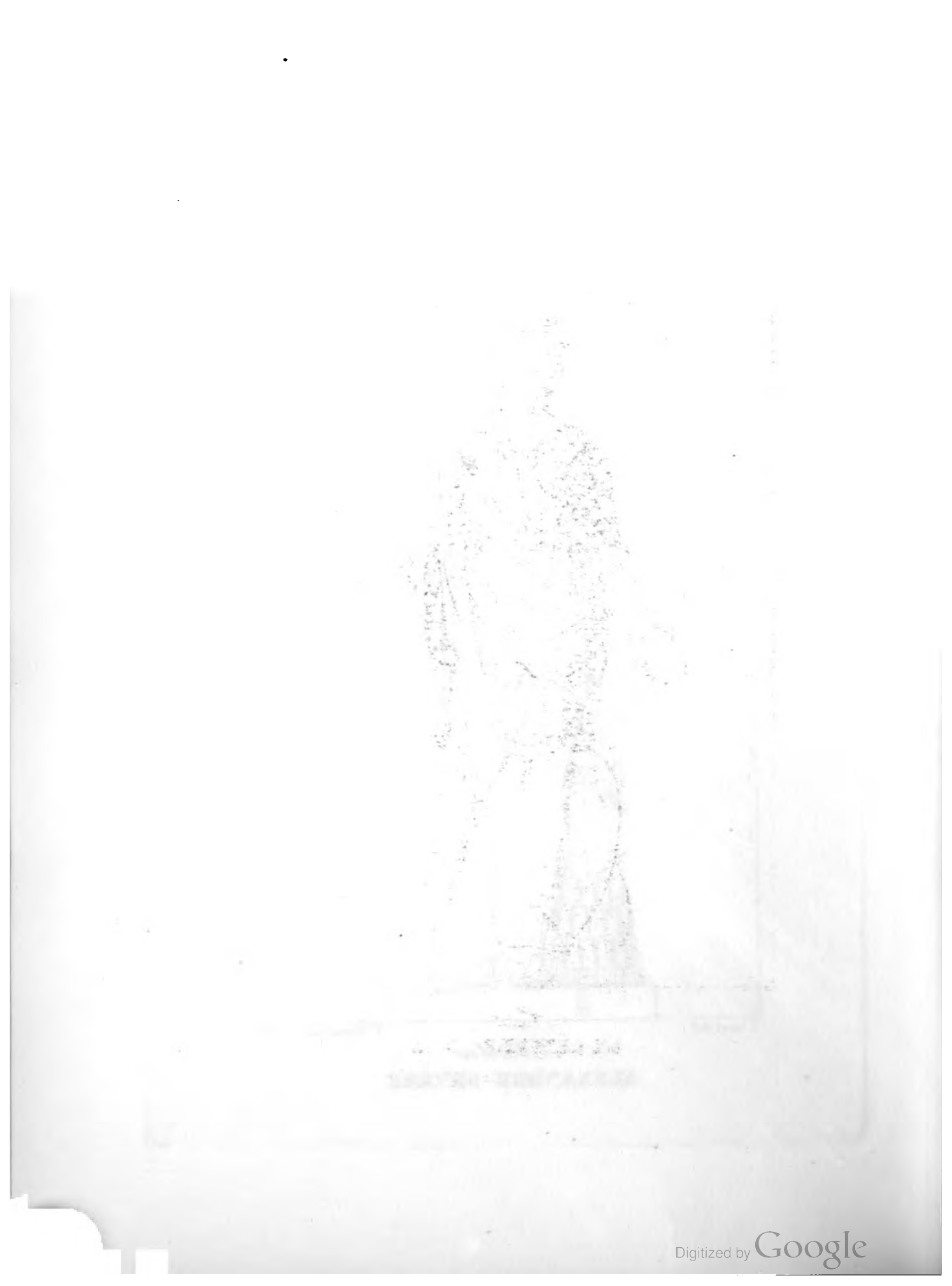
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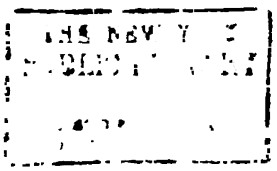

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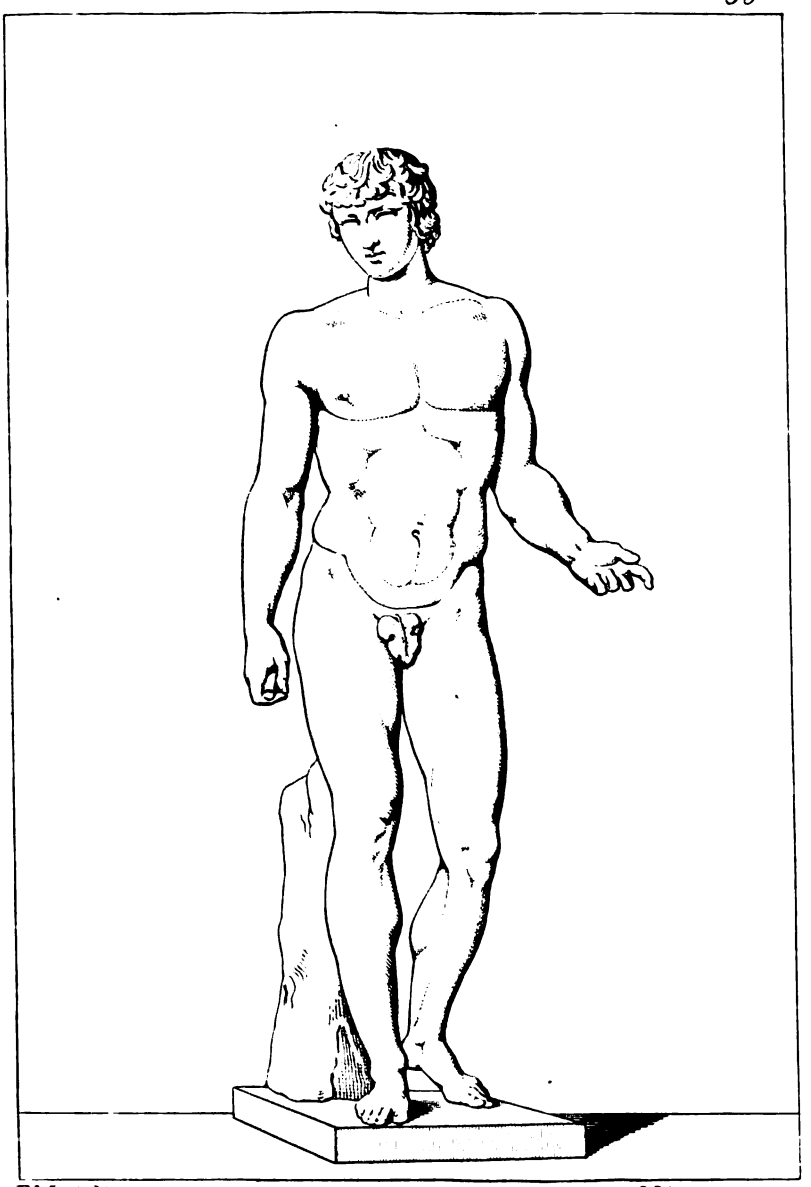

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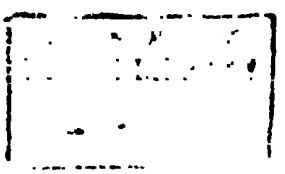

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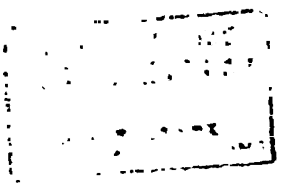

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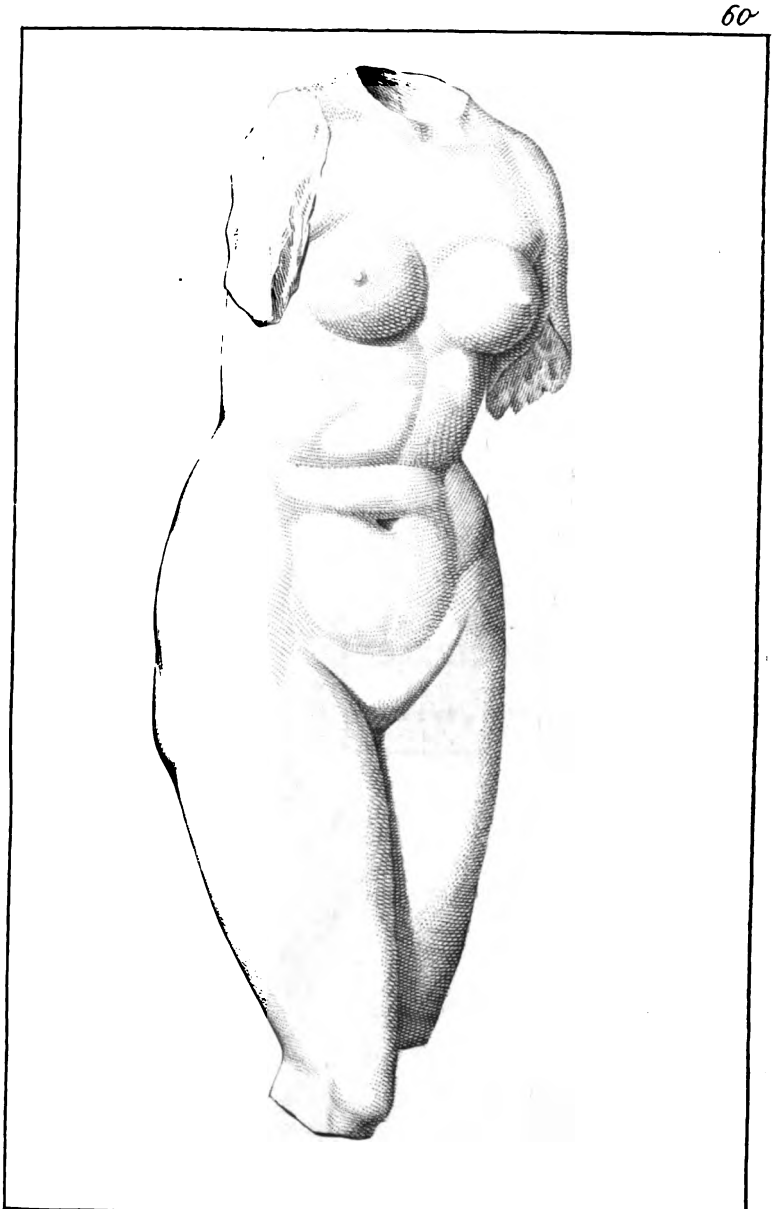

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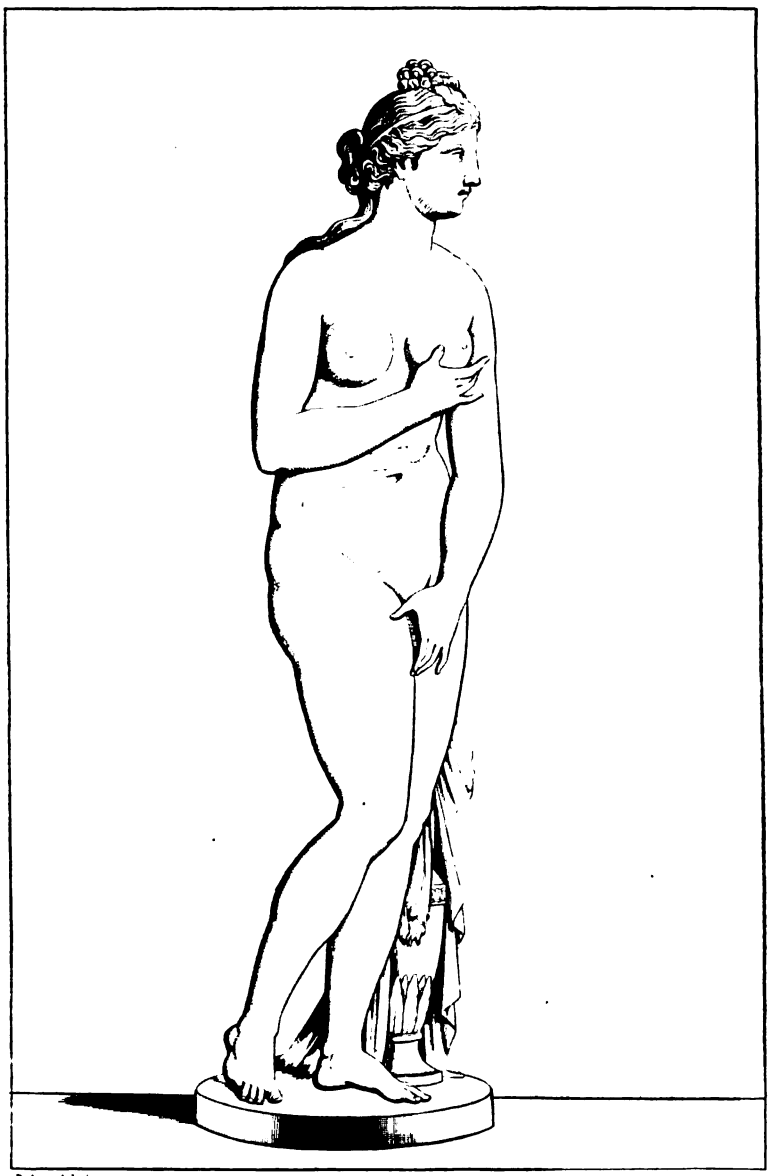

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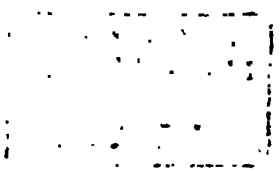

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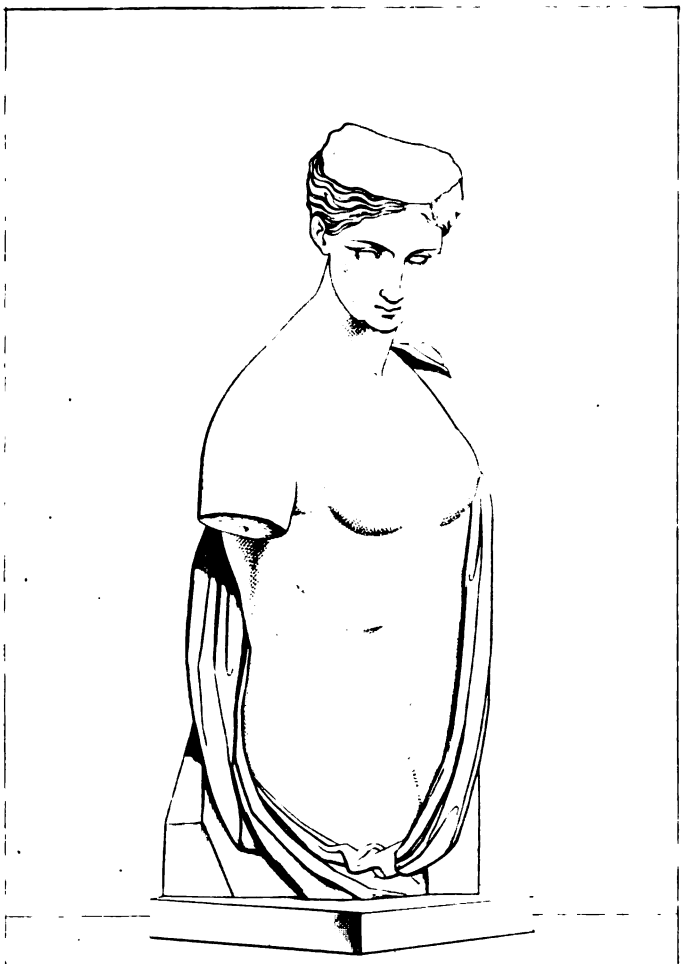

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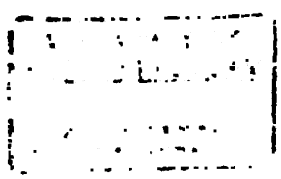

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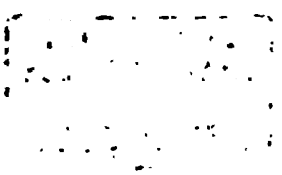

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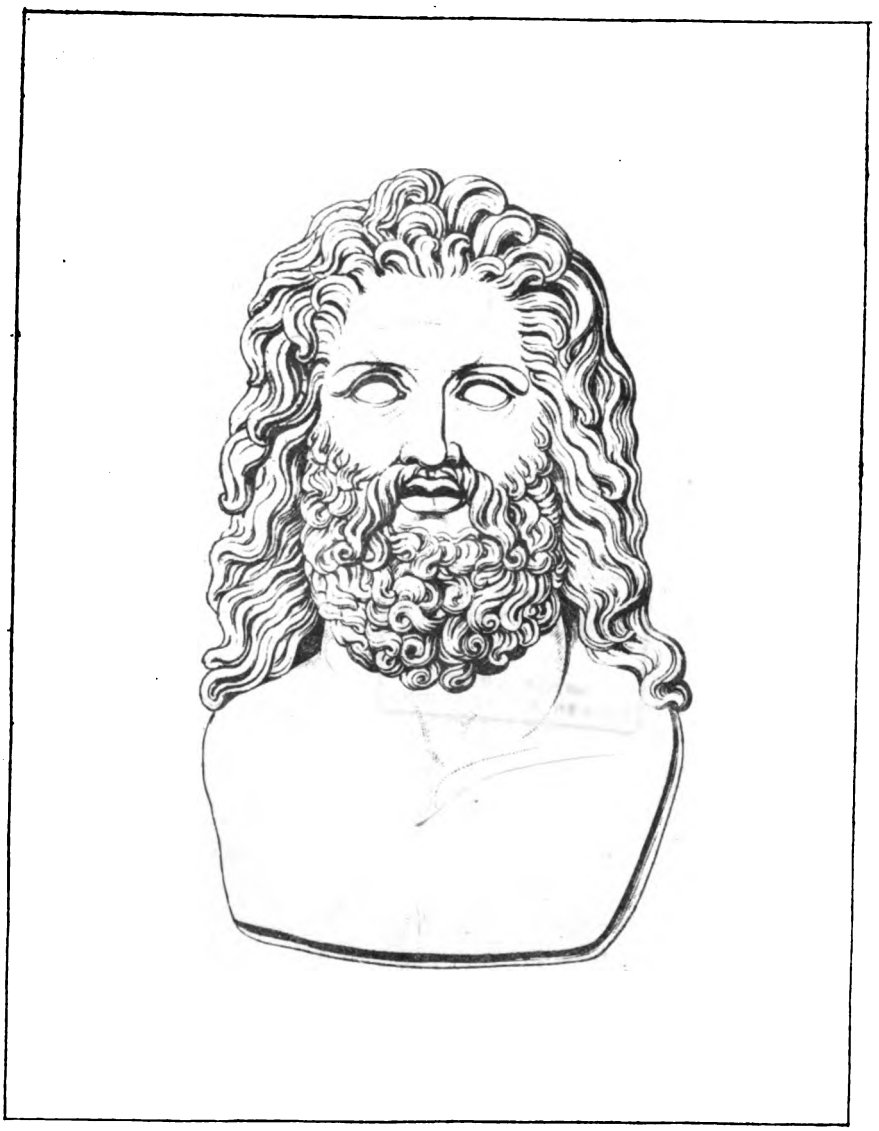

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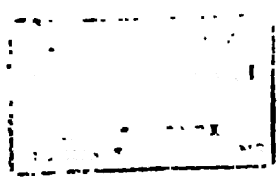

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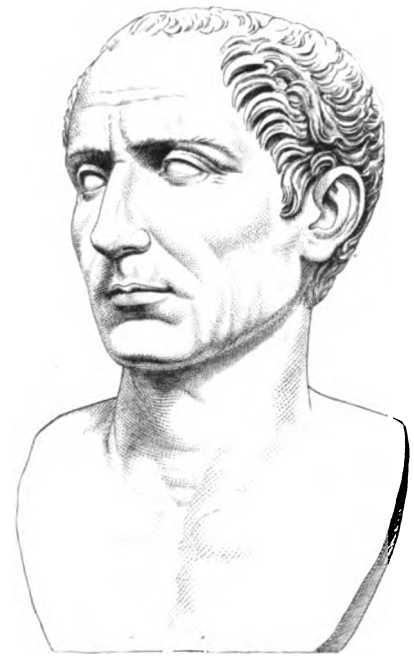

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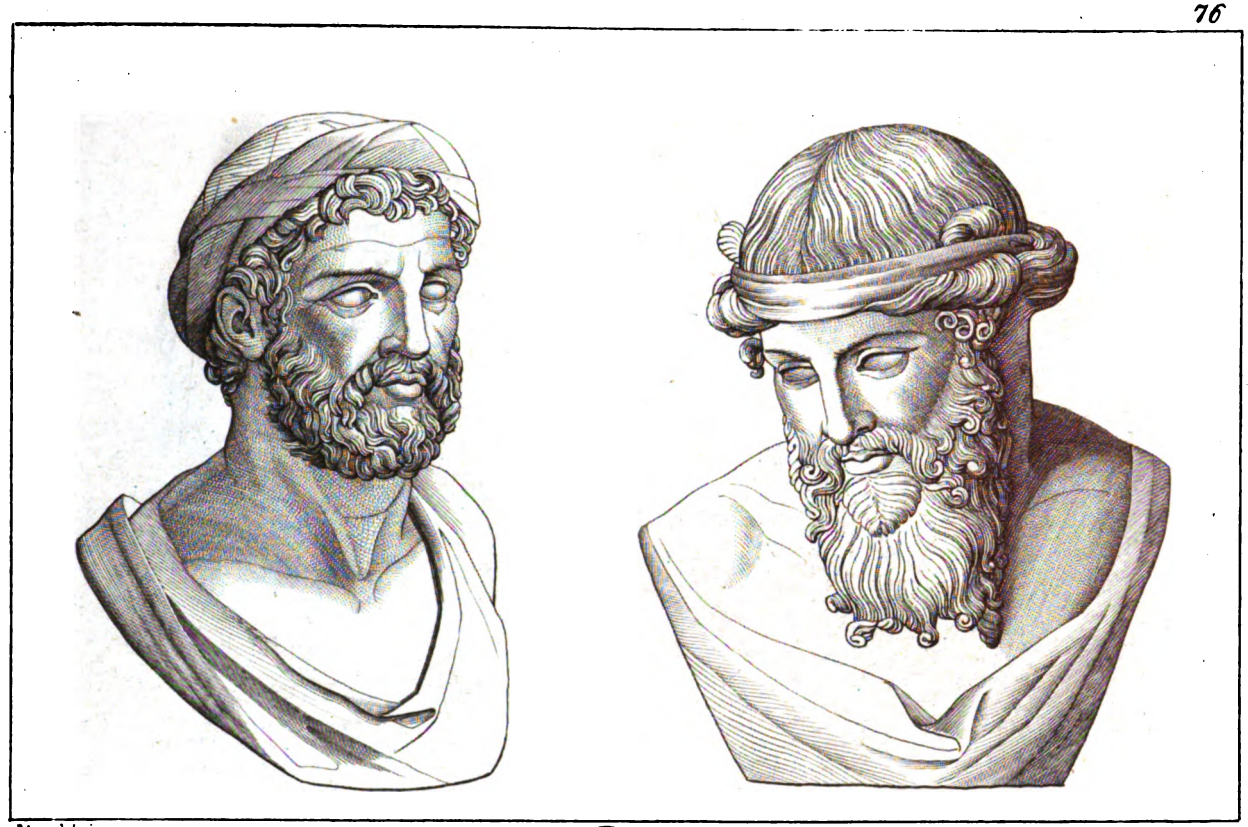

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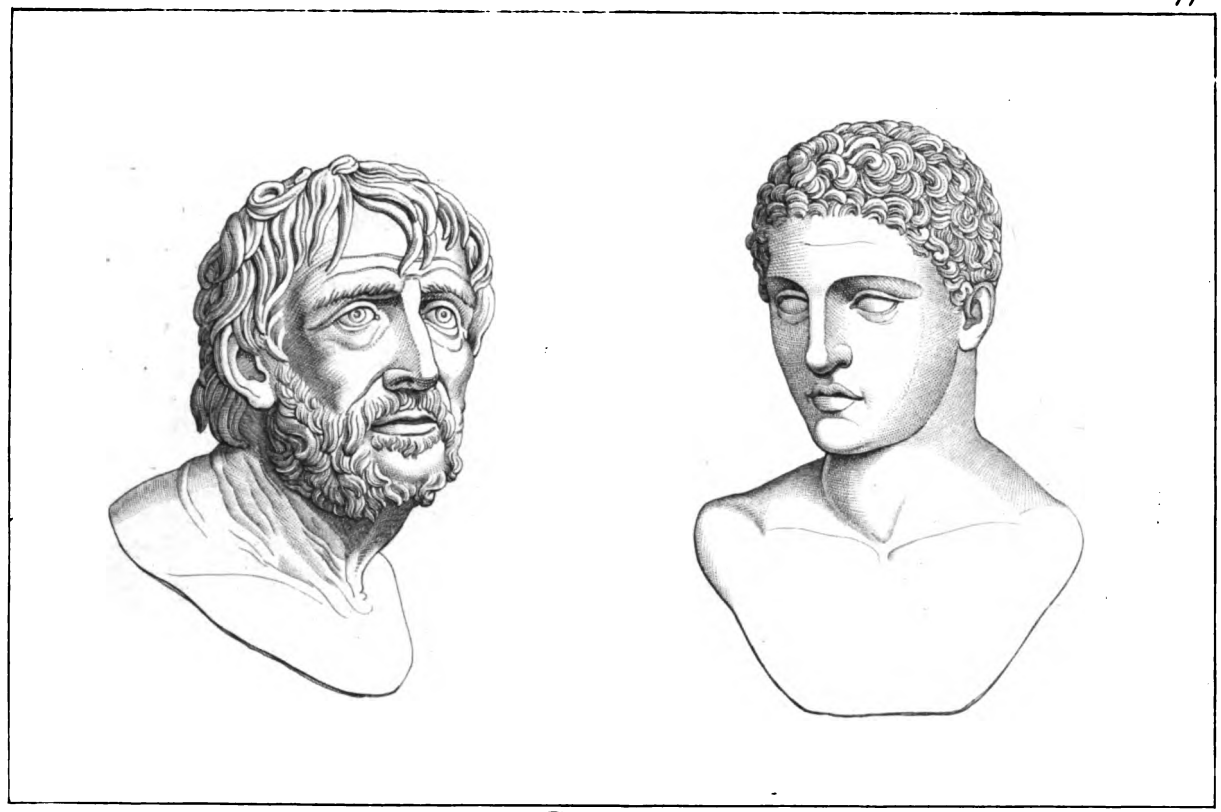

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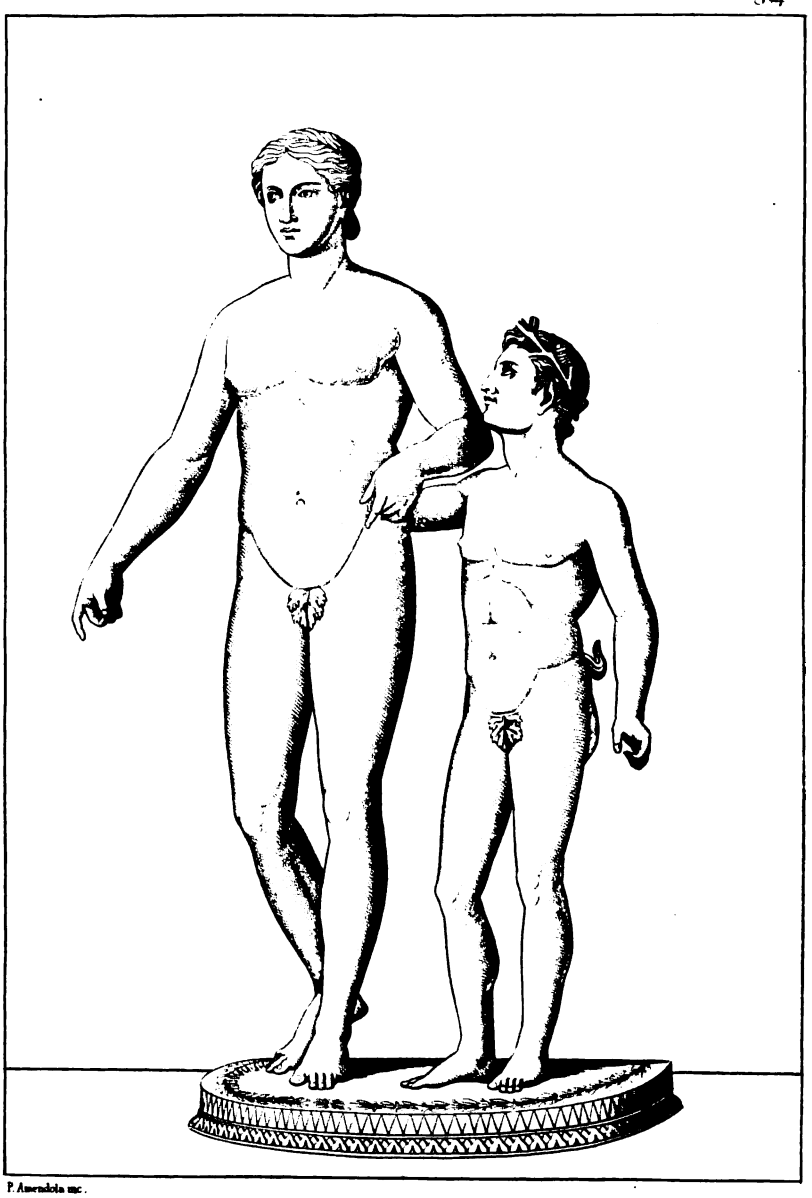

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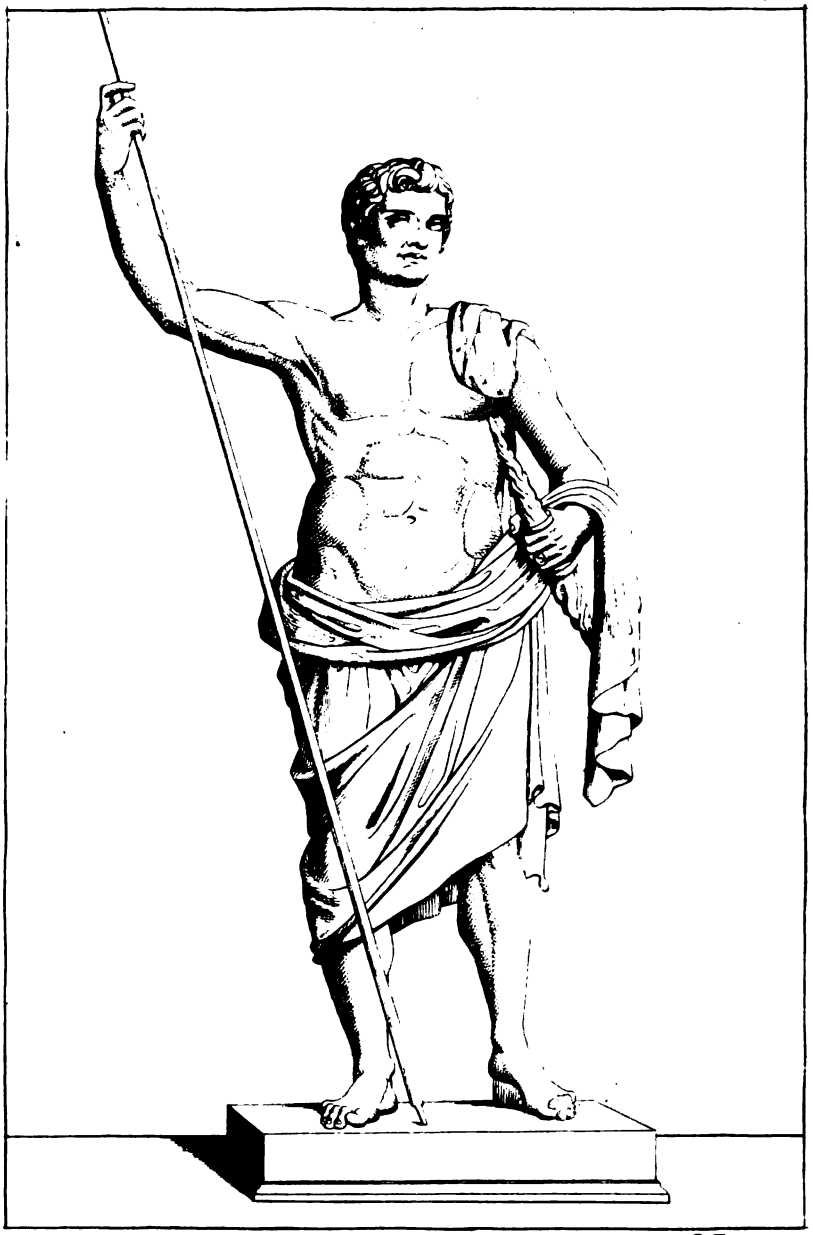

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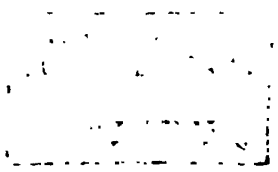

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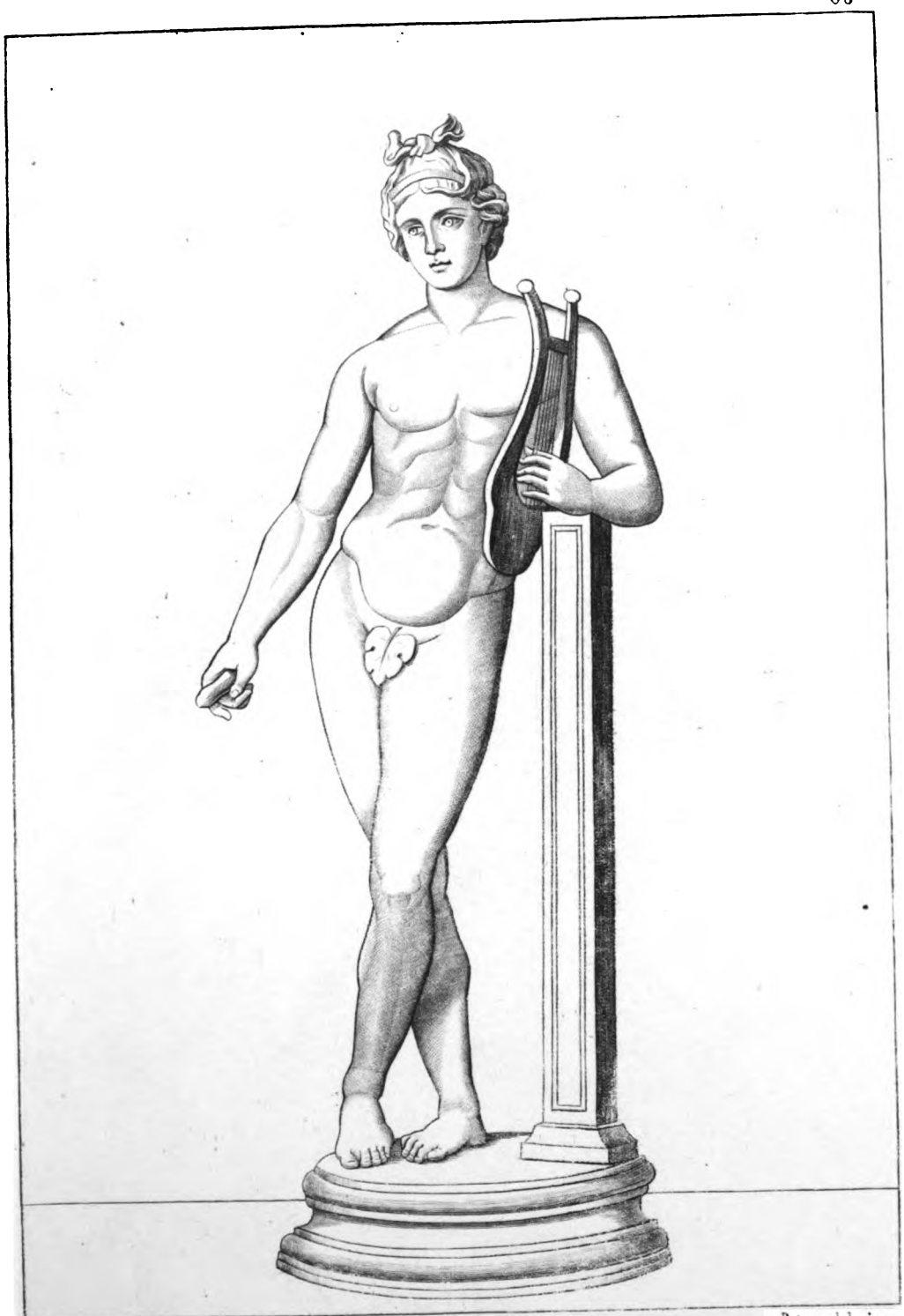

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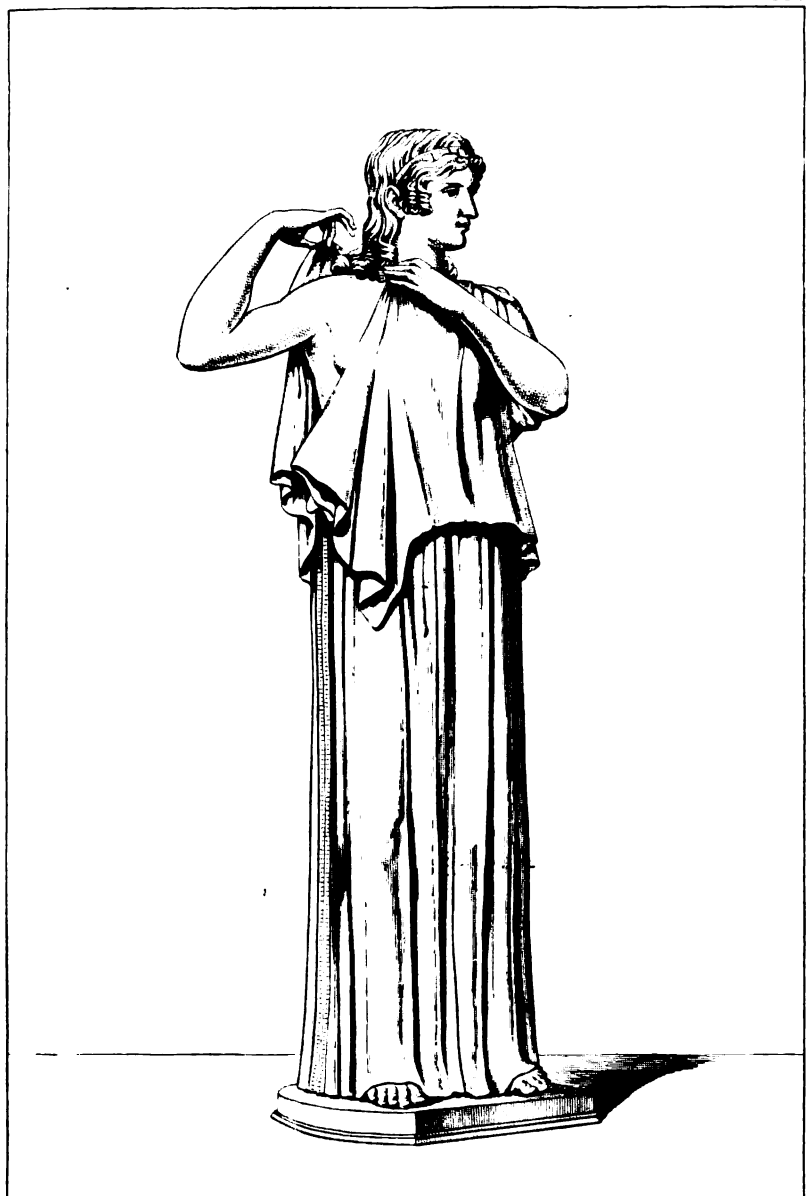

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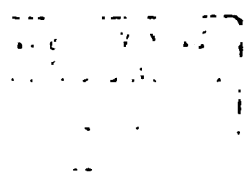

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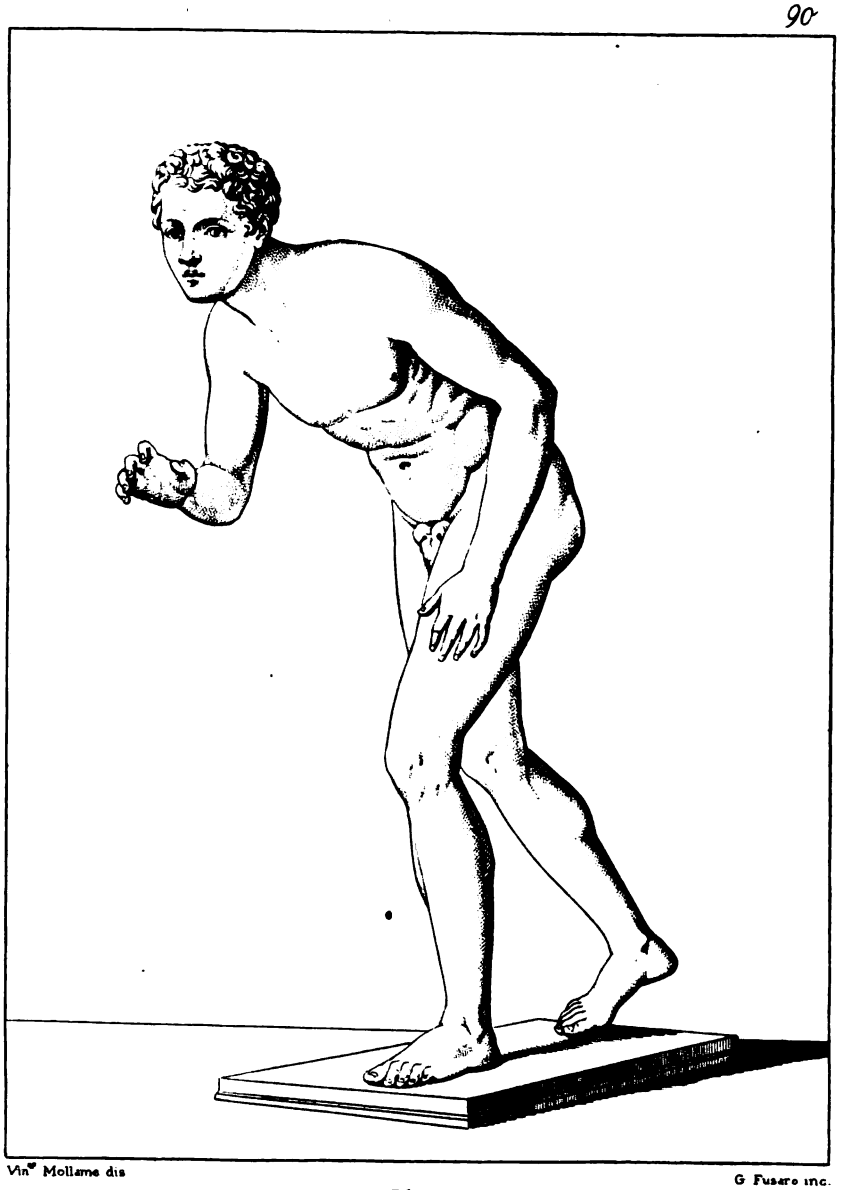

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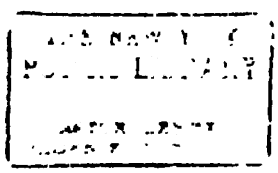

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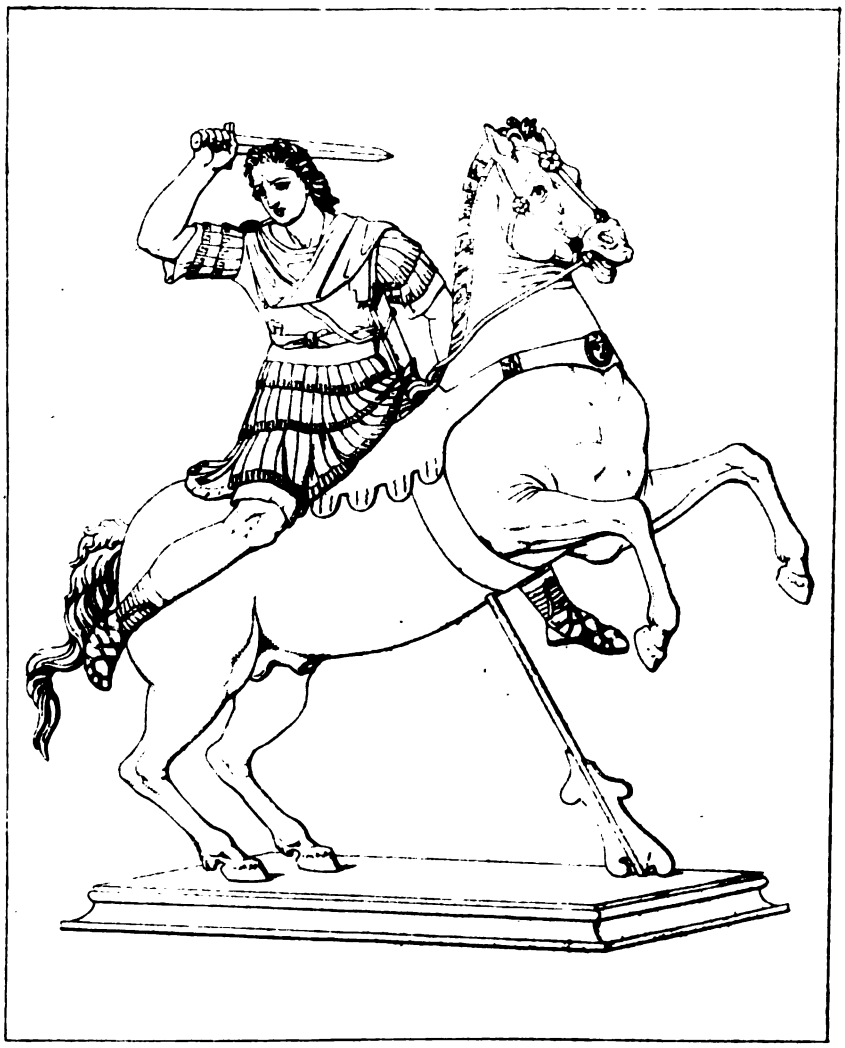

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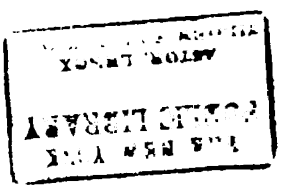

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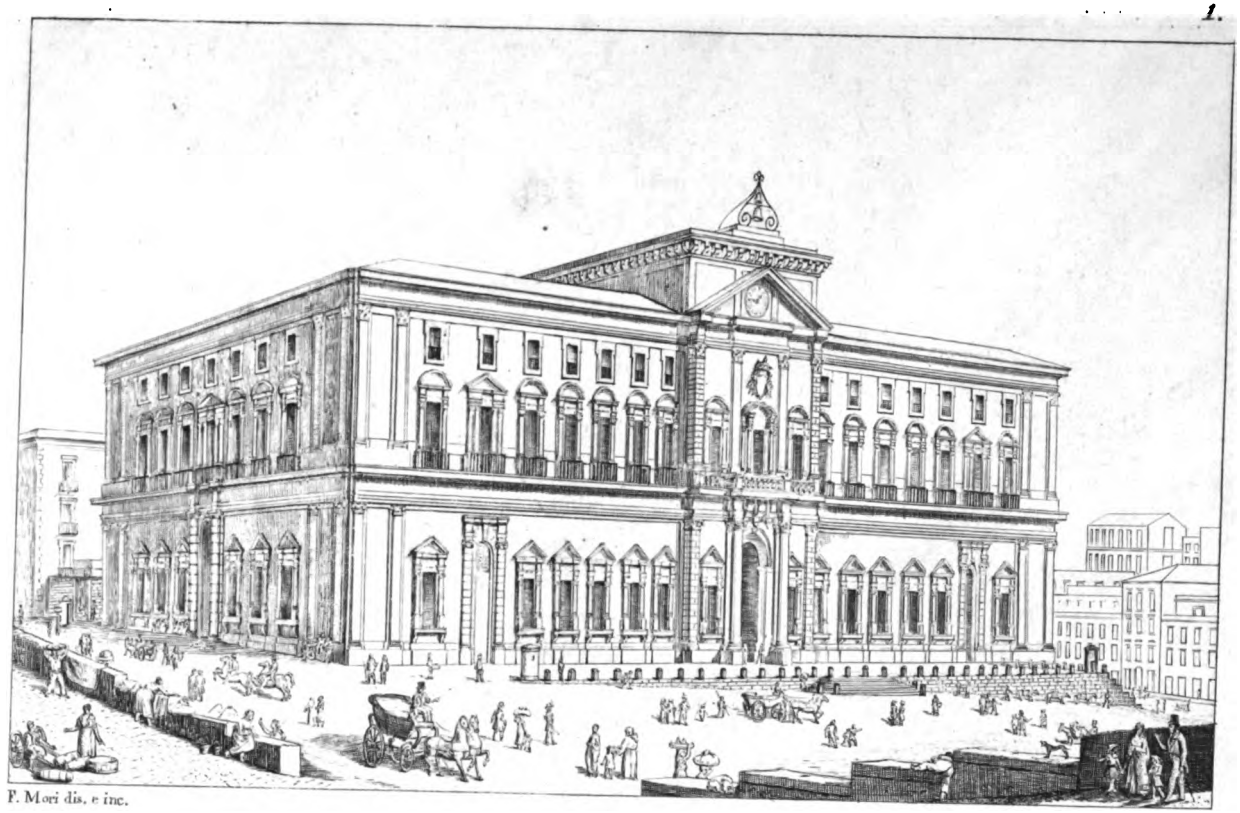

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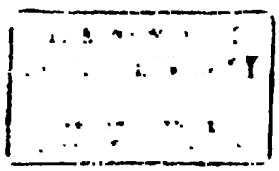

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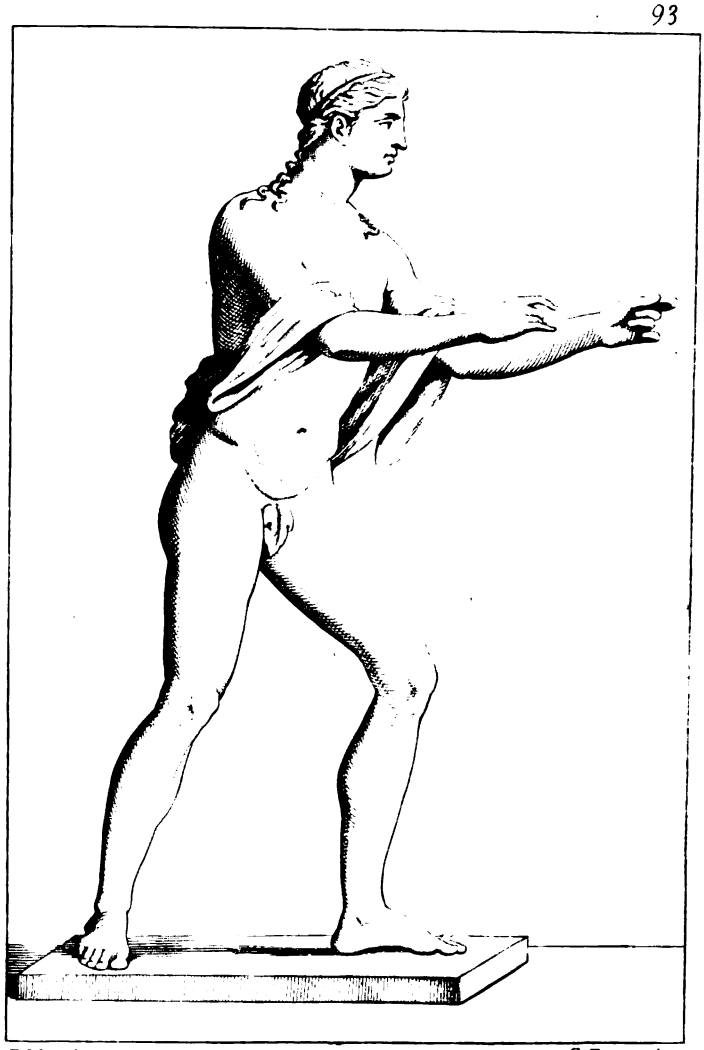

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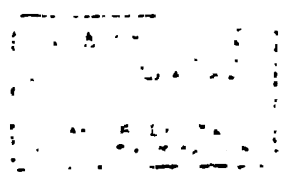

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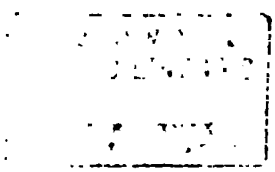

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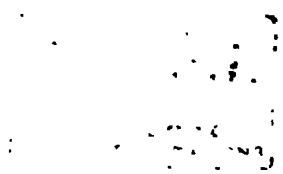

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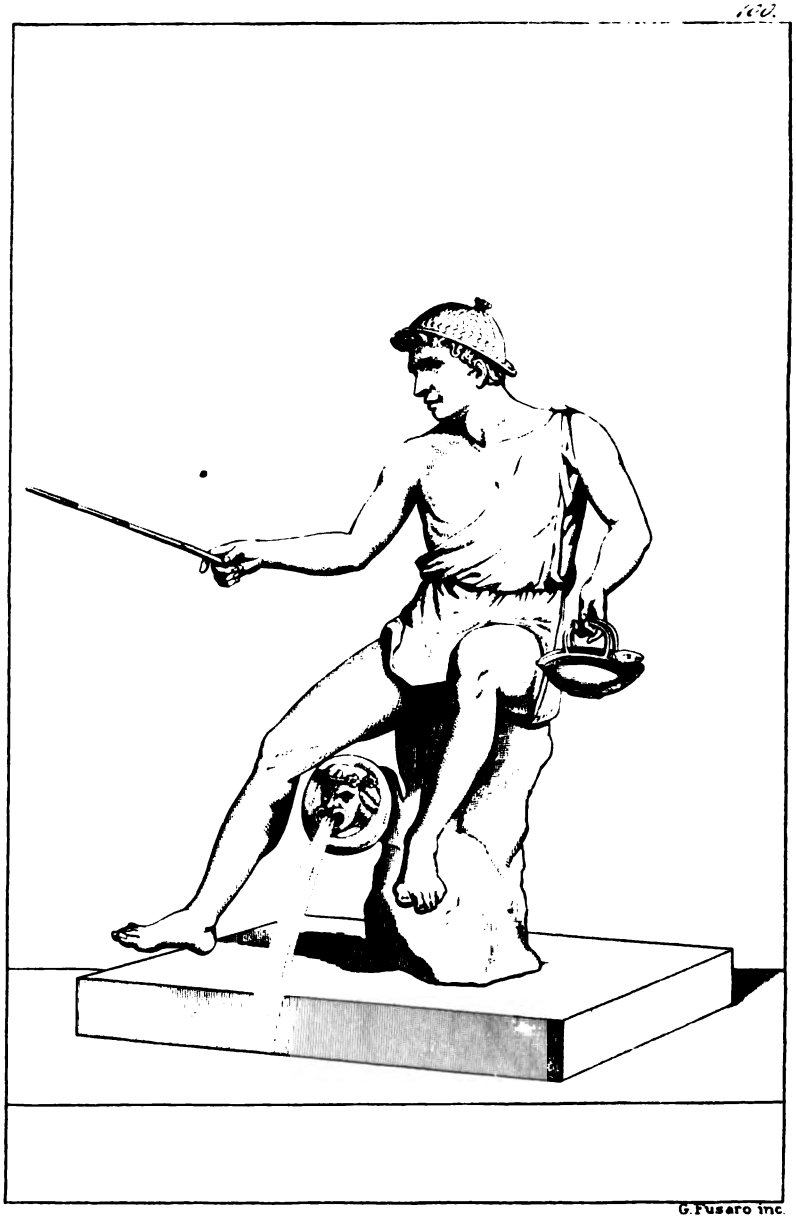

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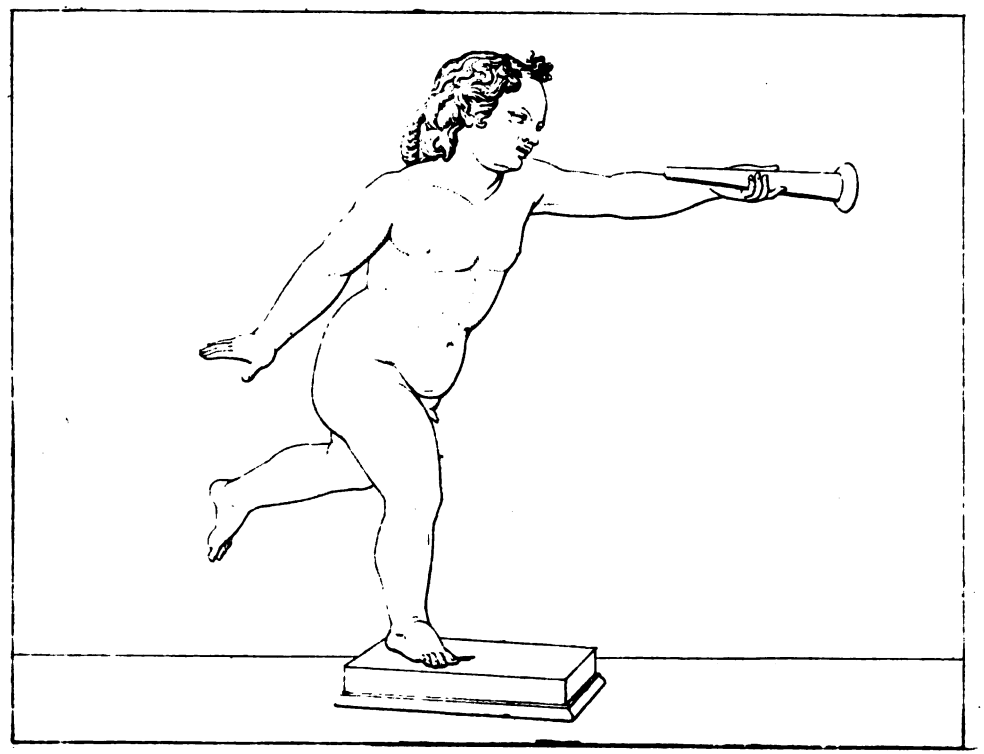

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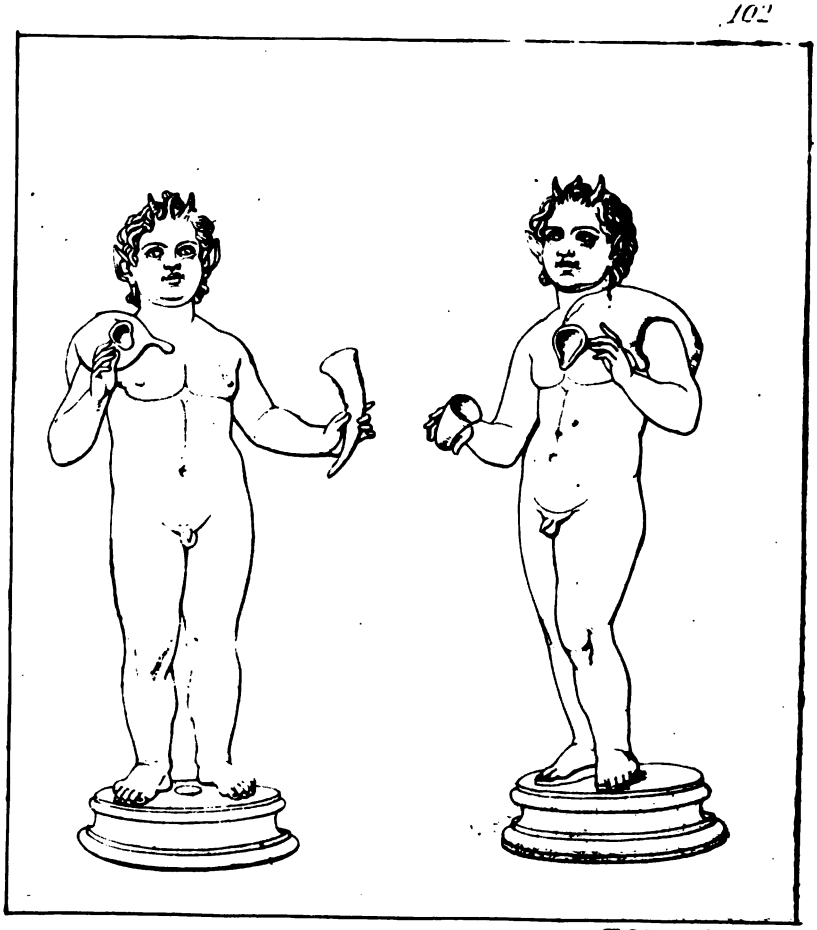

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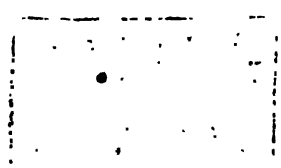

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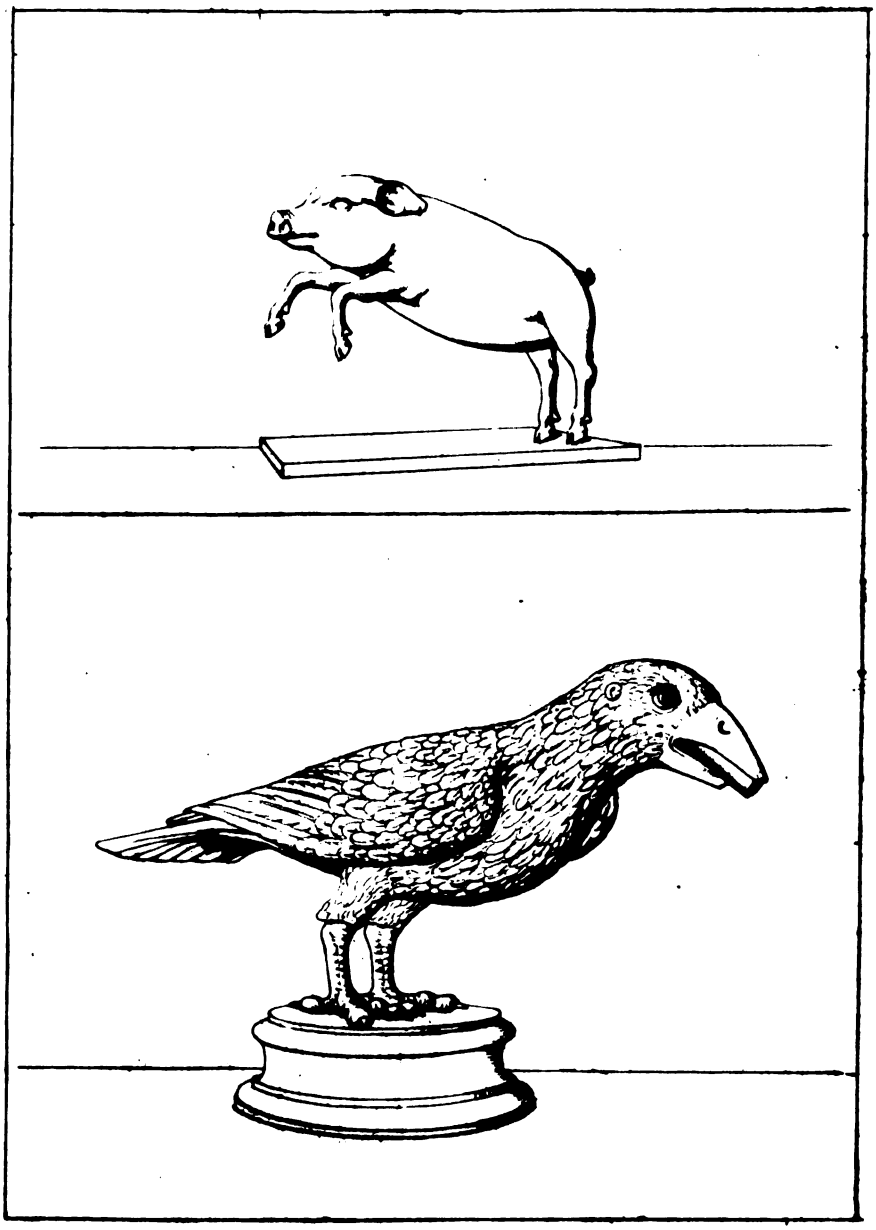

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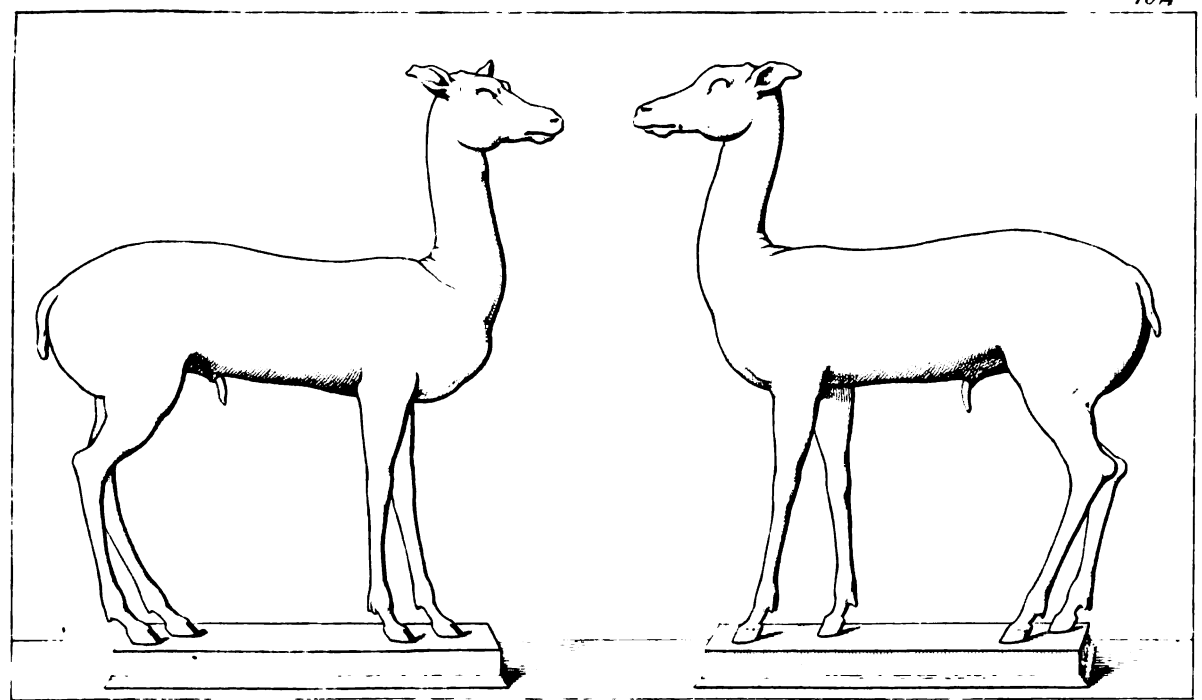

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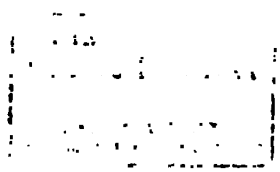

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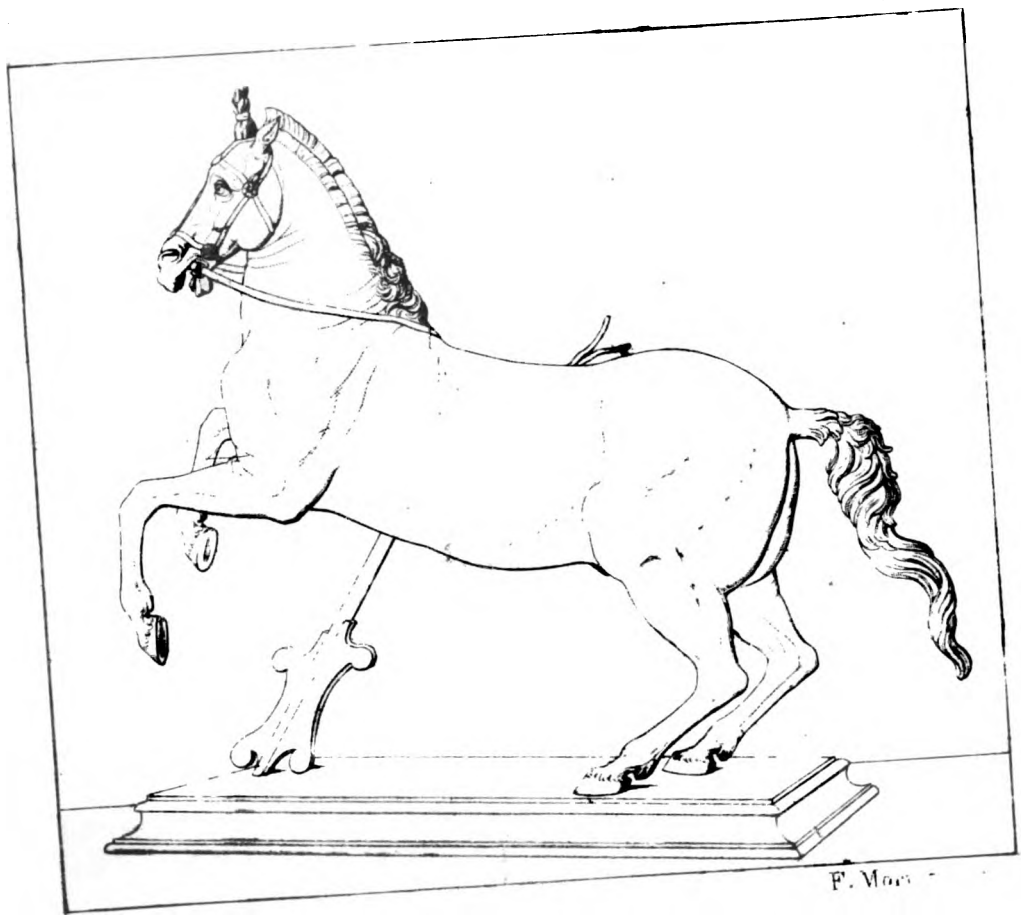

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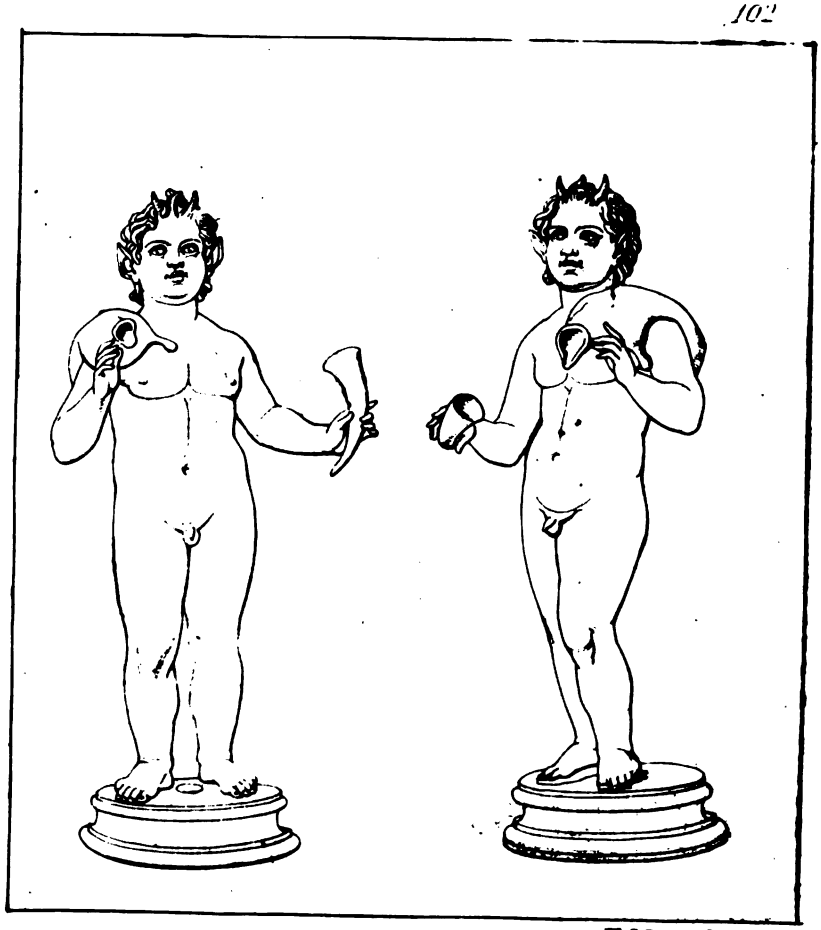

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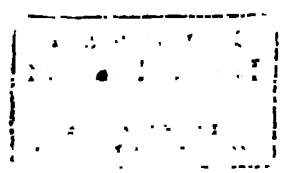

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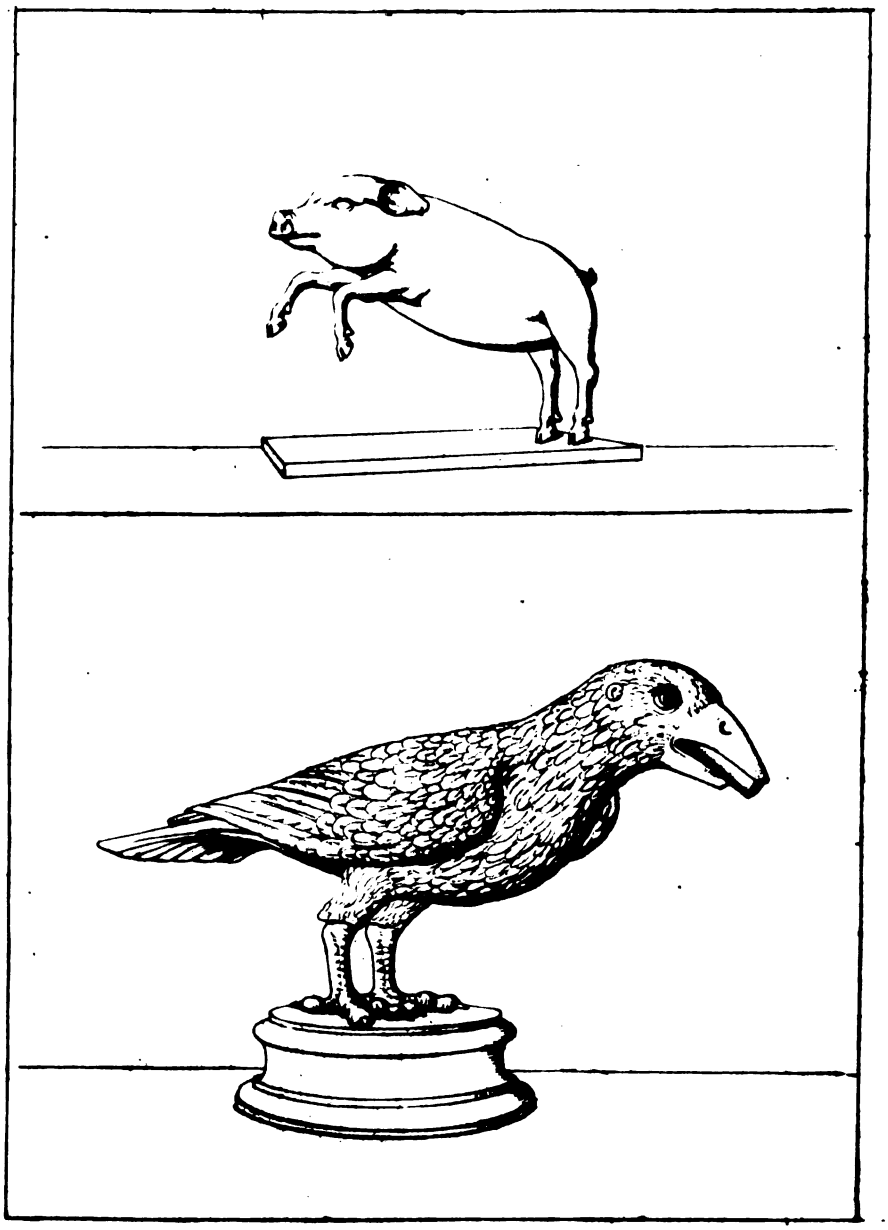

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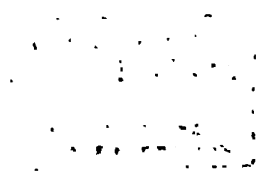

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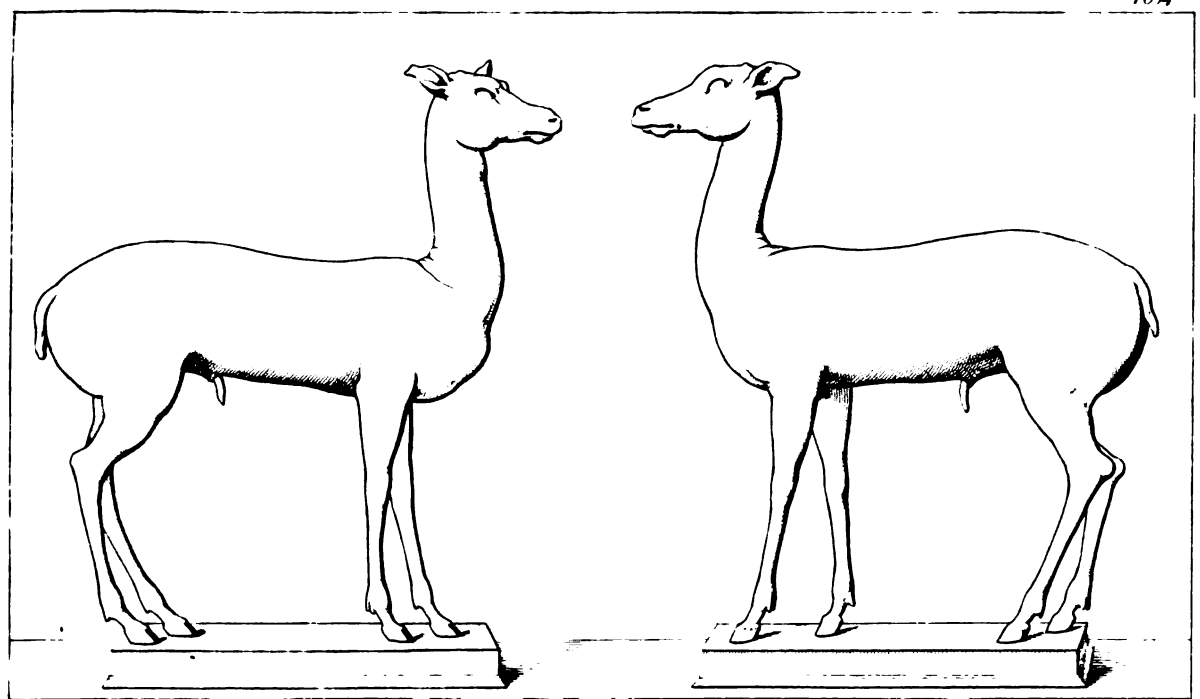

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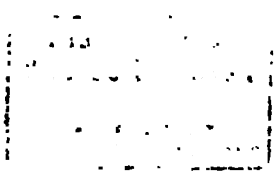

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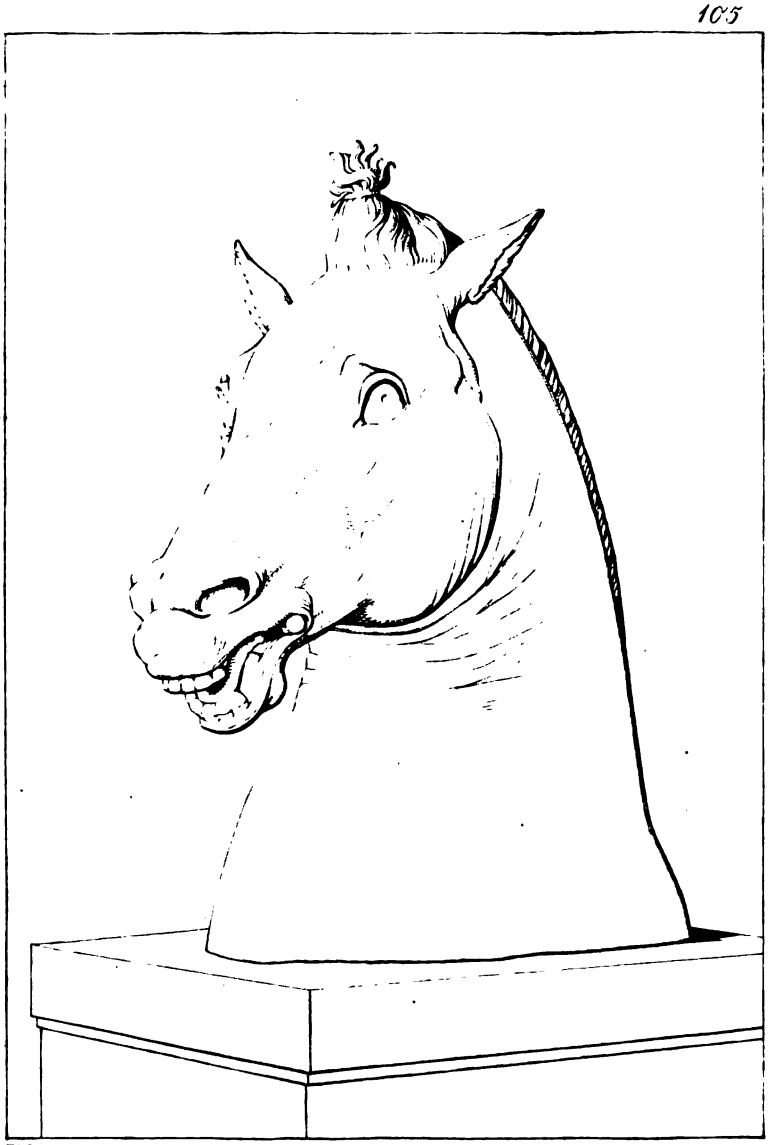

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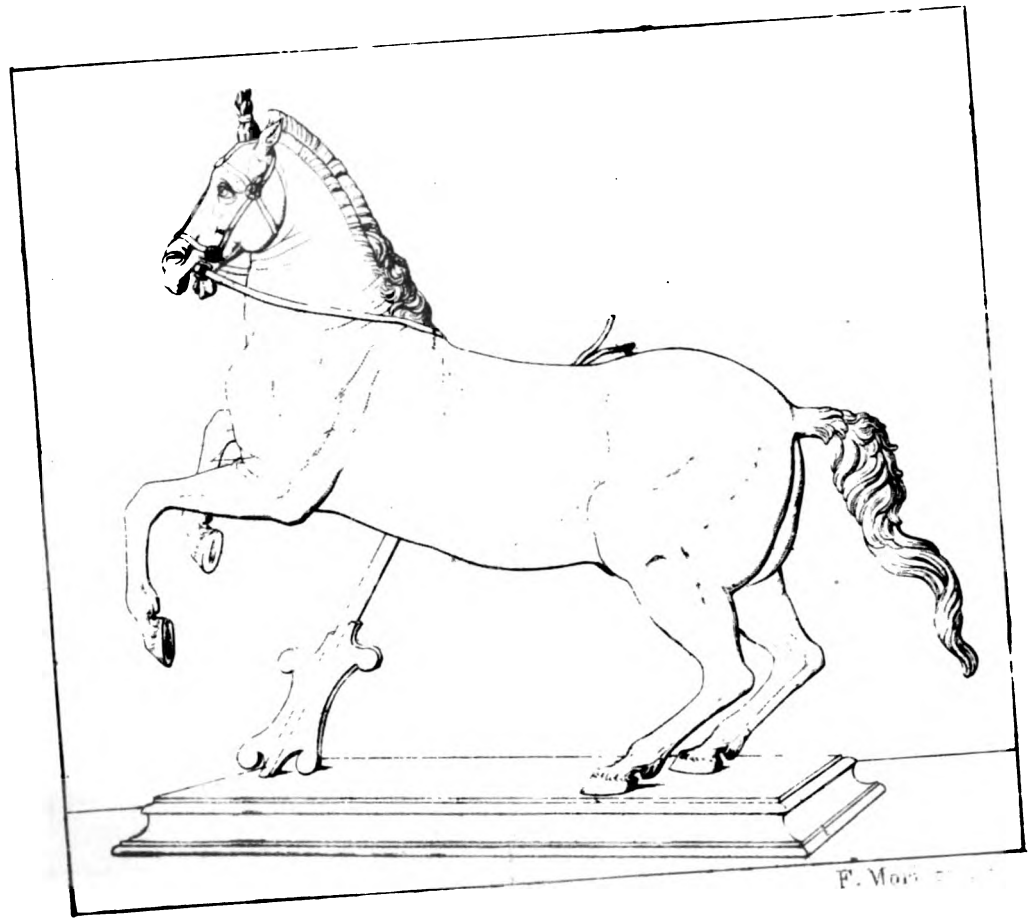

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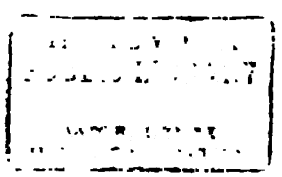

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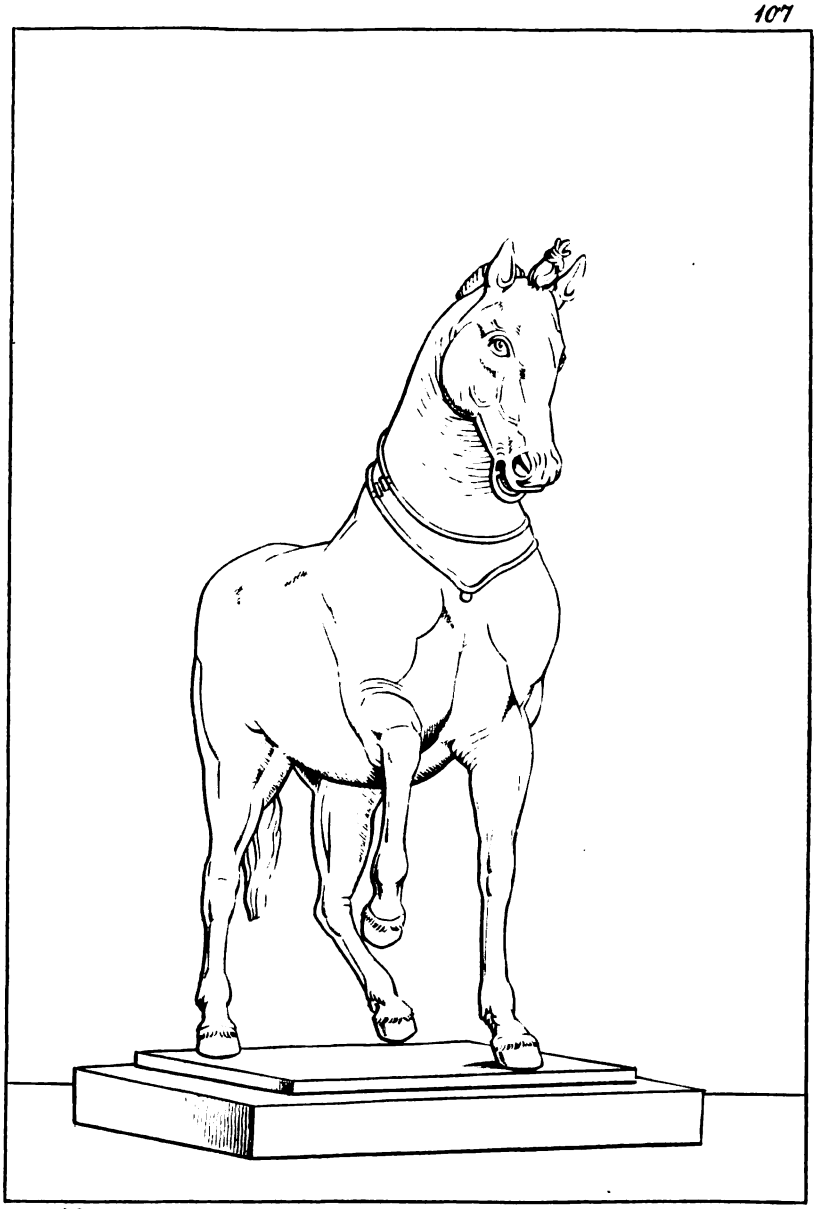

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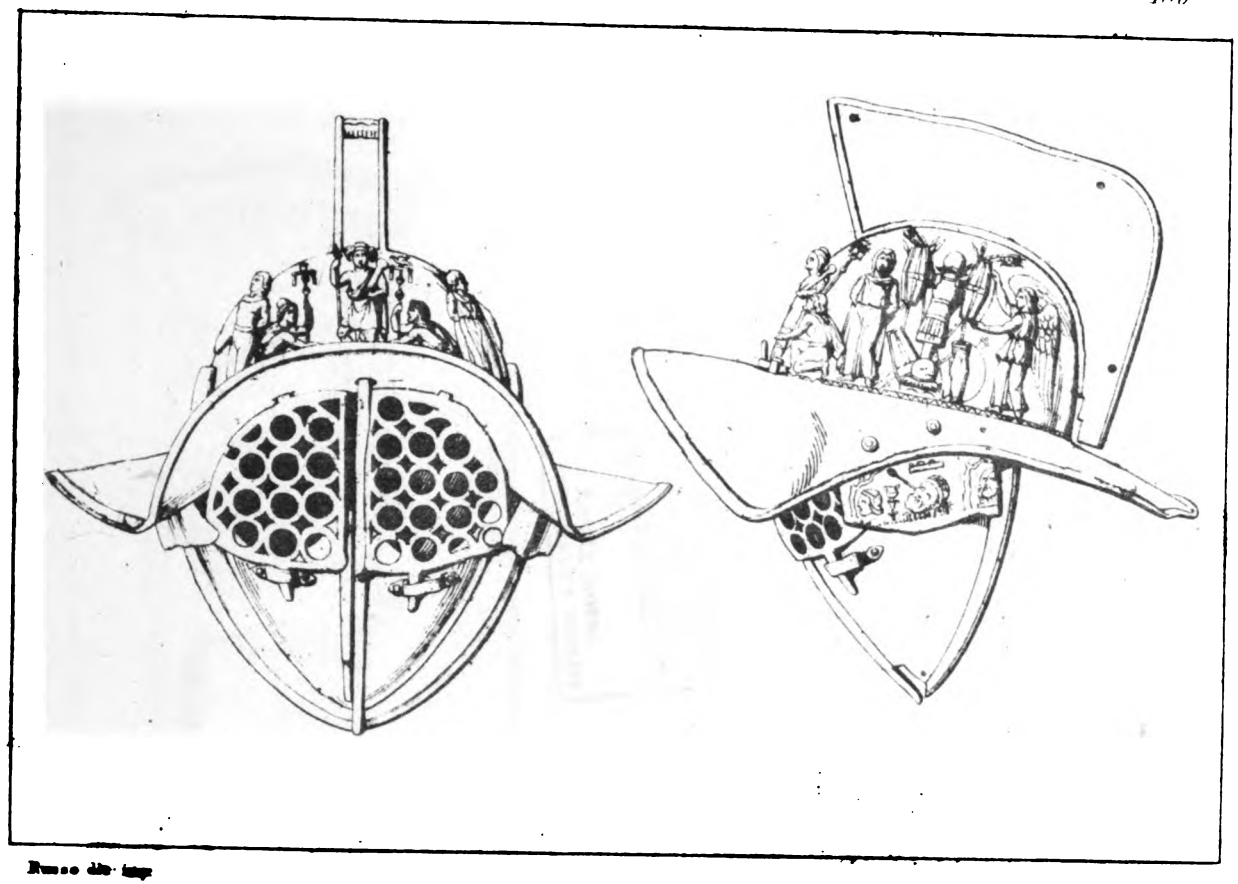

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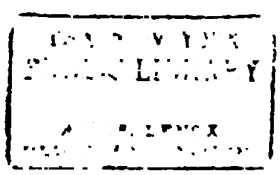

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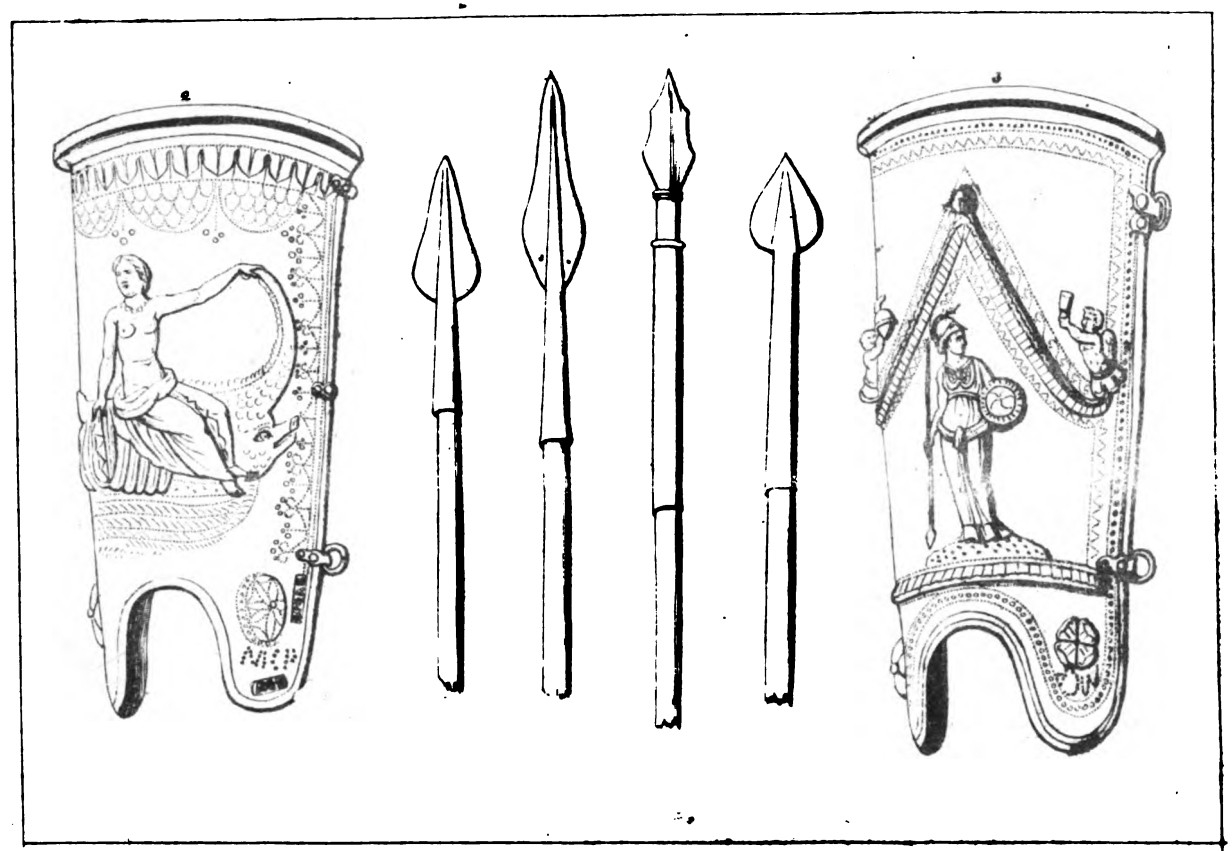

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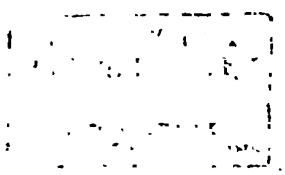

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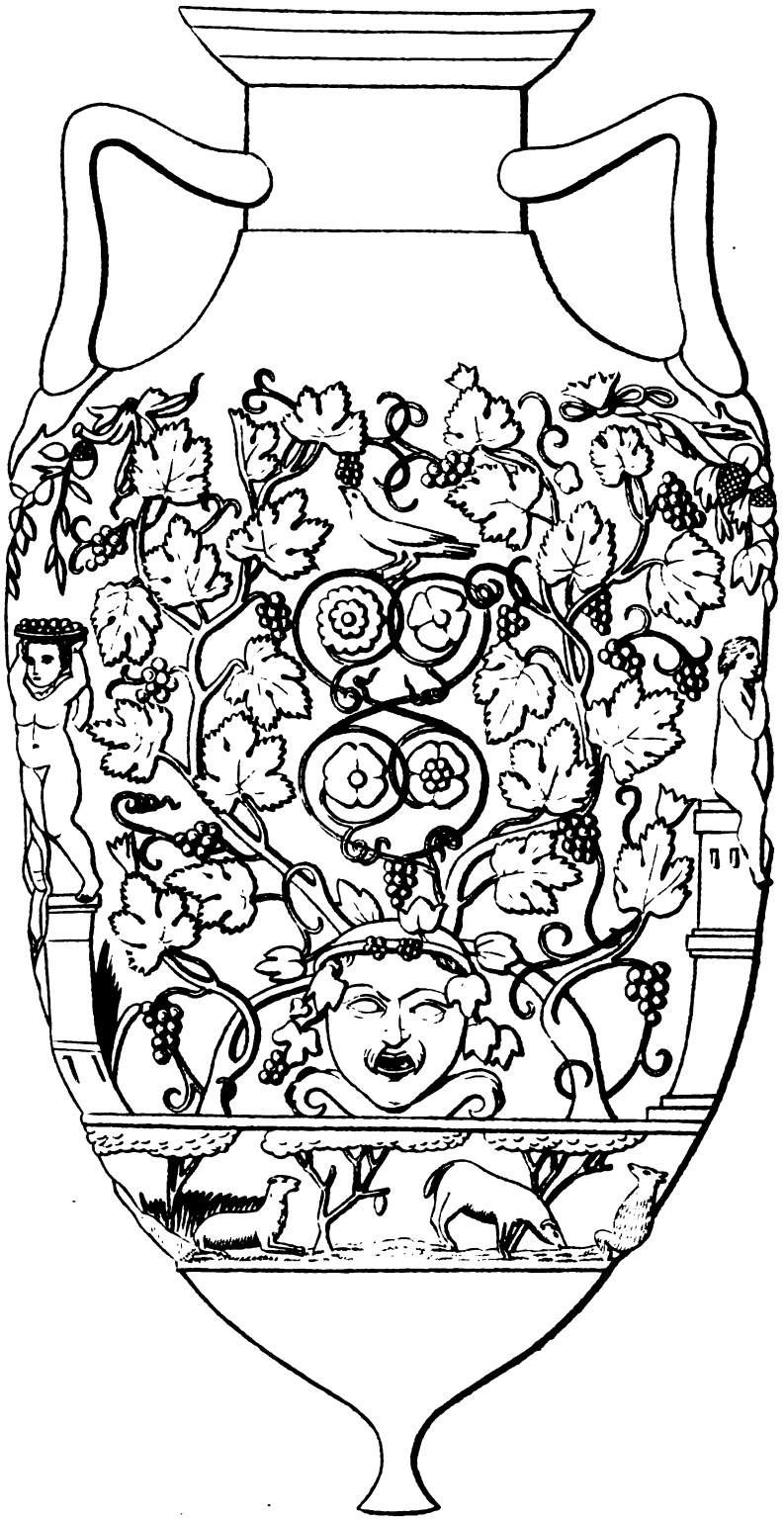

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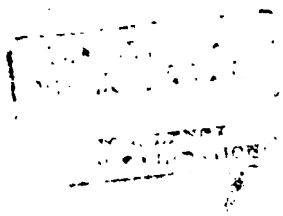

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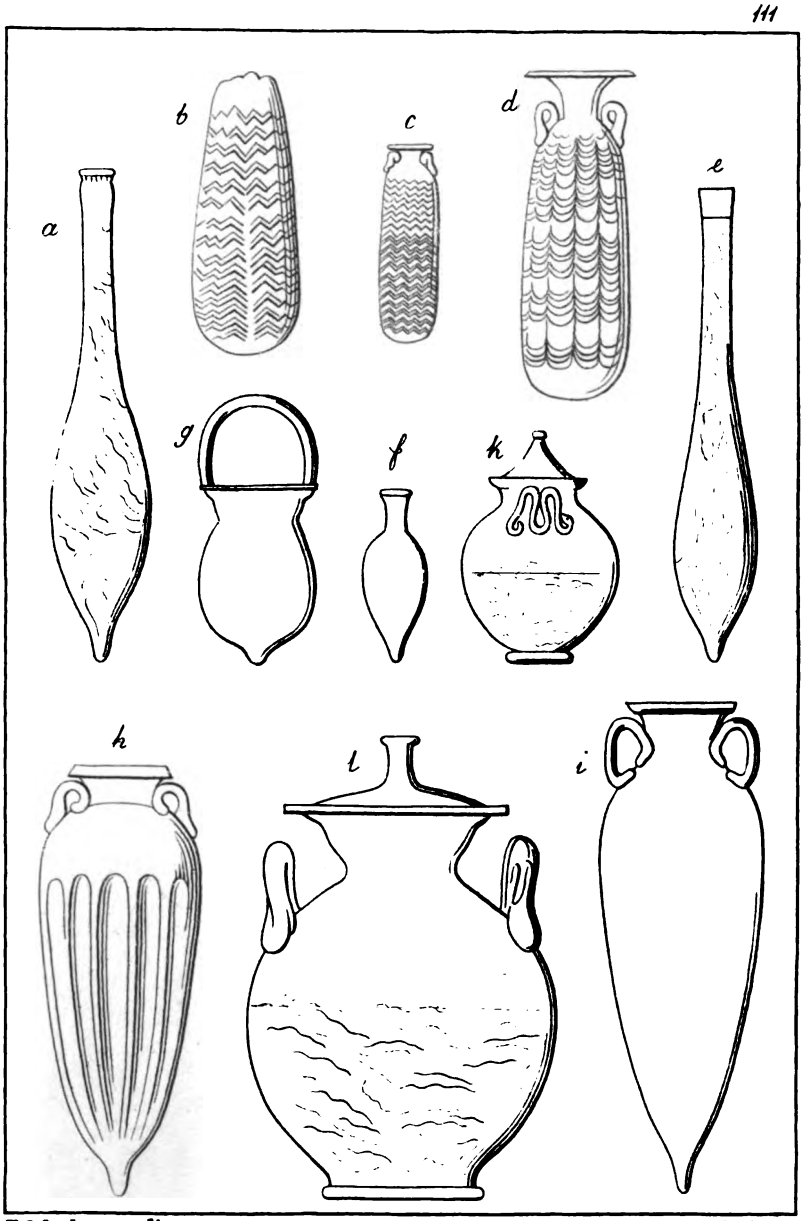

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Verres

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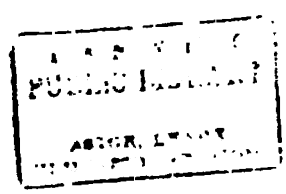

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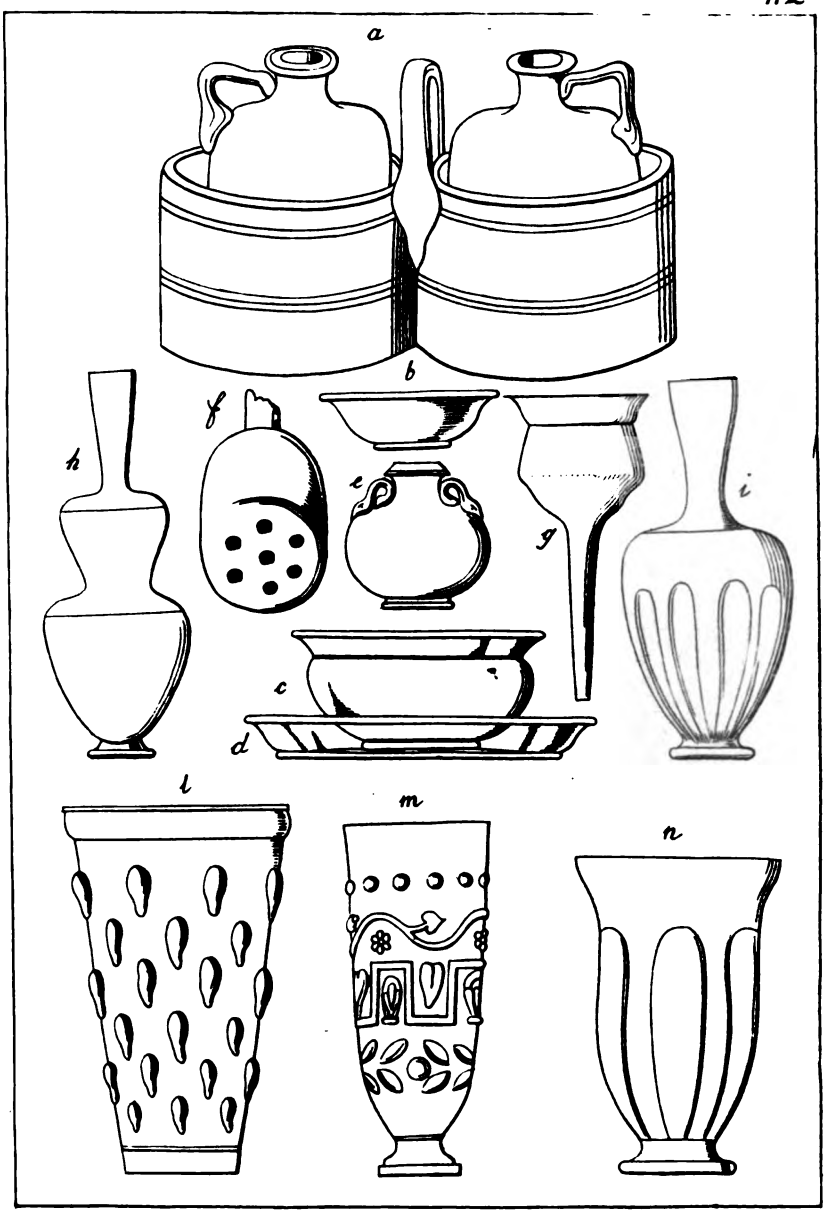

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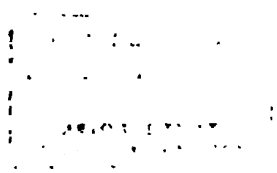

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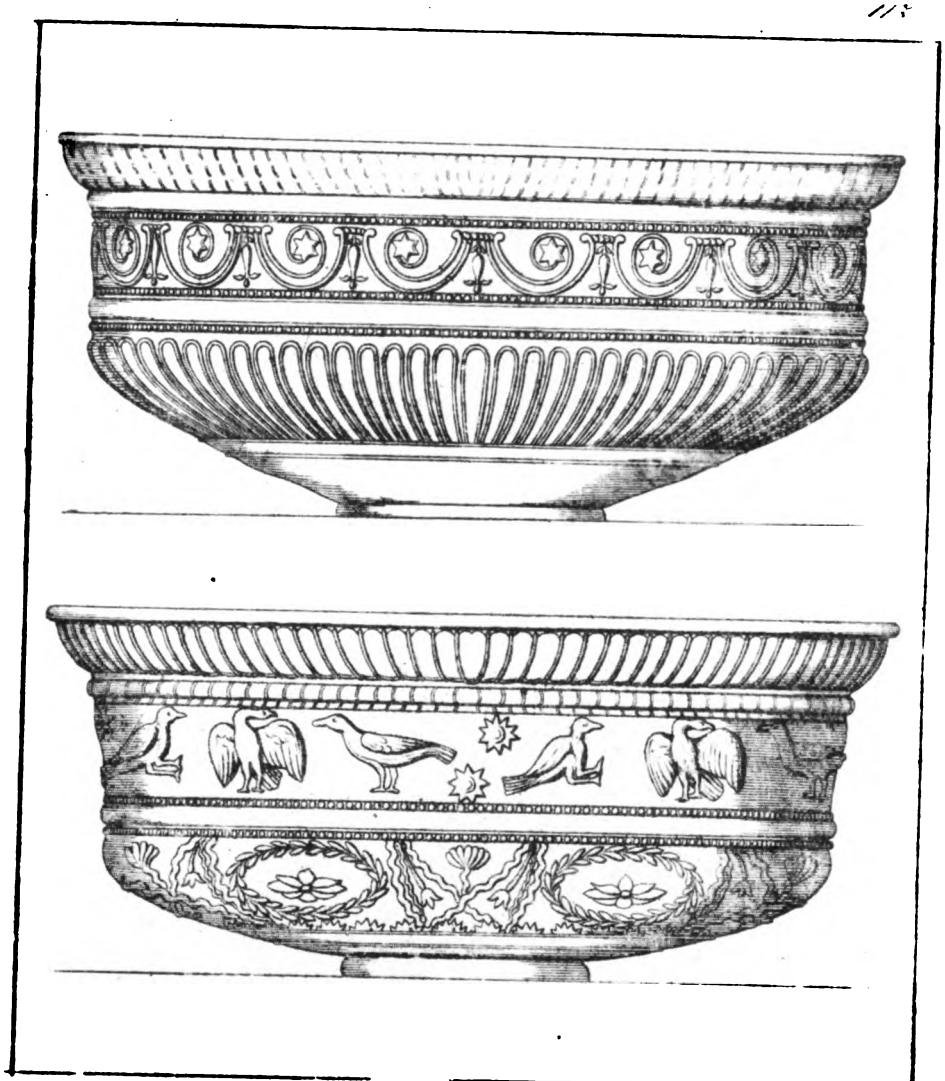

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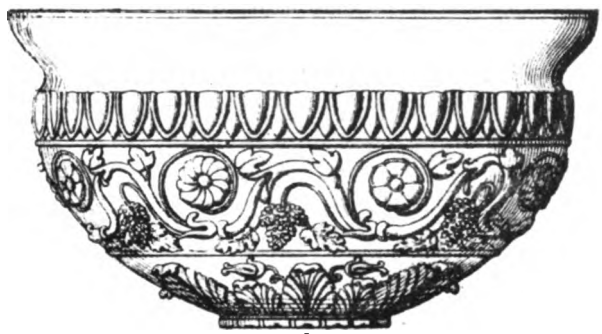

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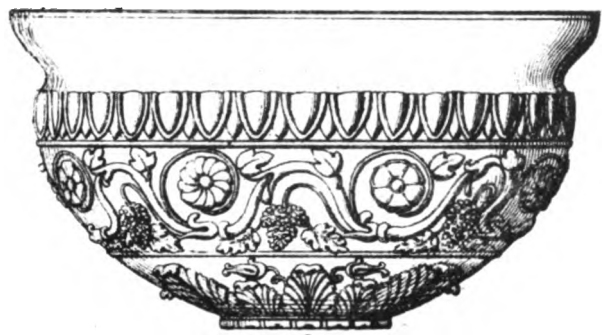

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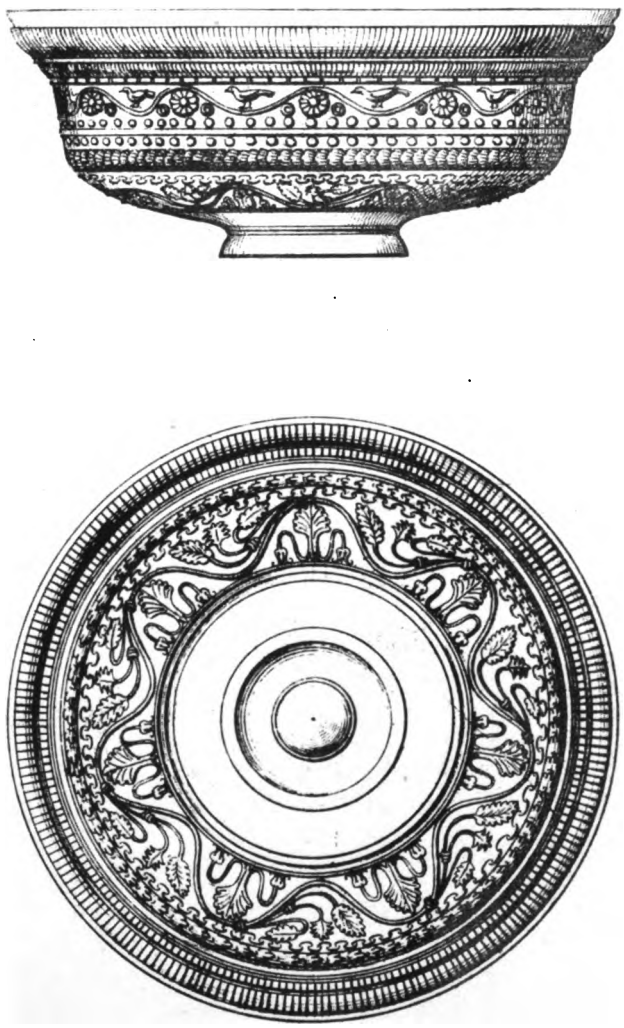

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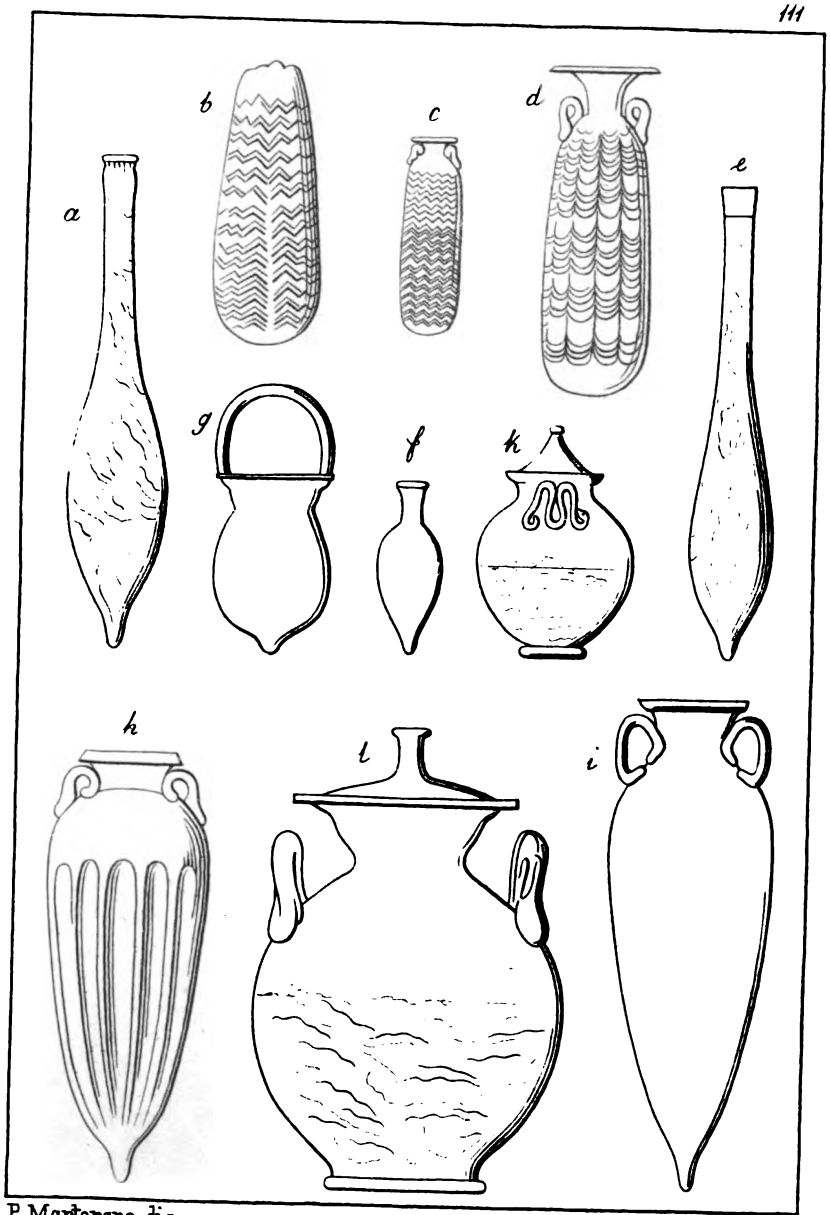

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Verres

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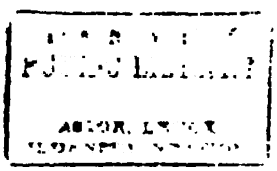

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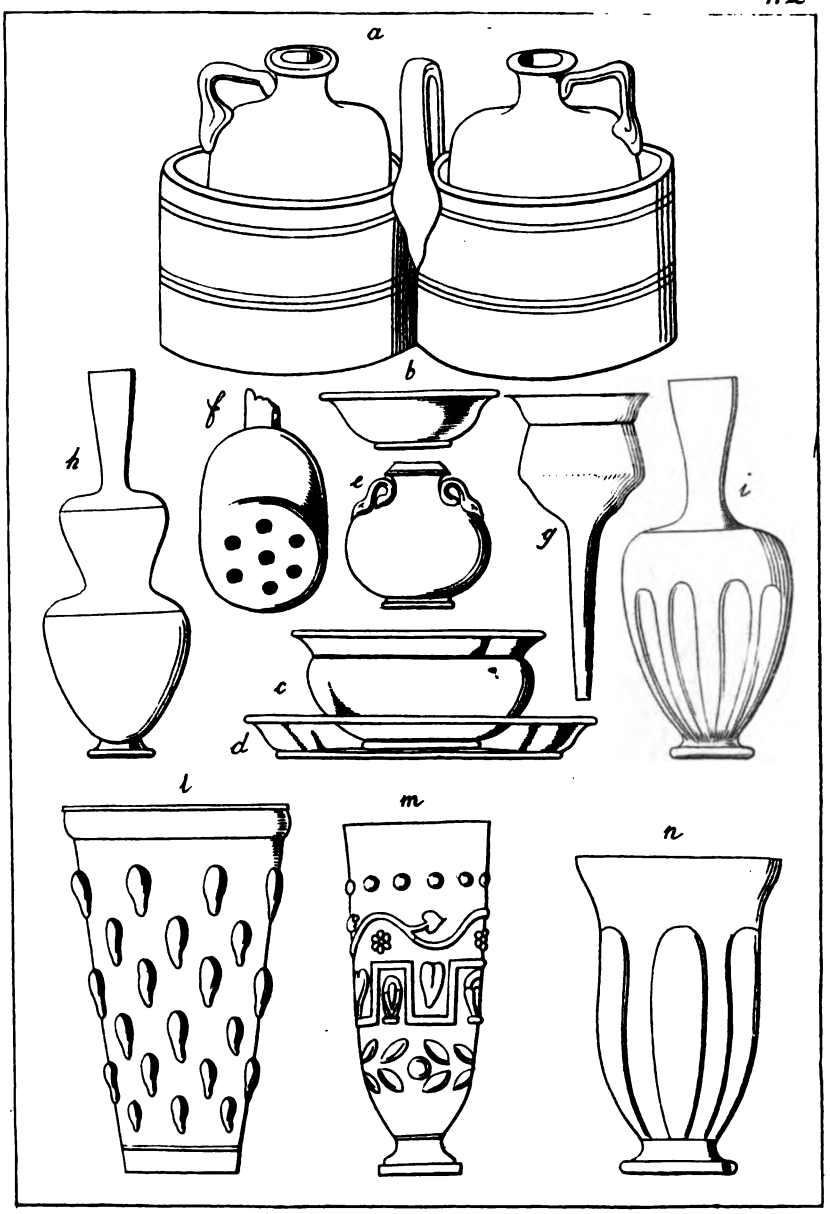

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Terres-cuites

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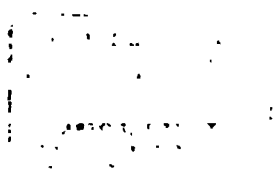

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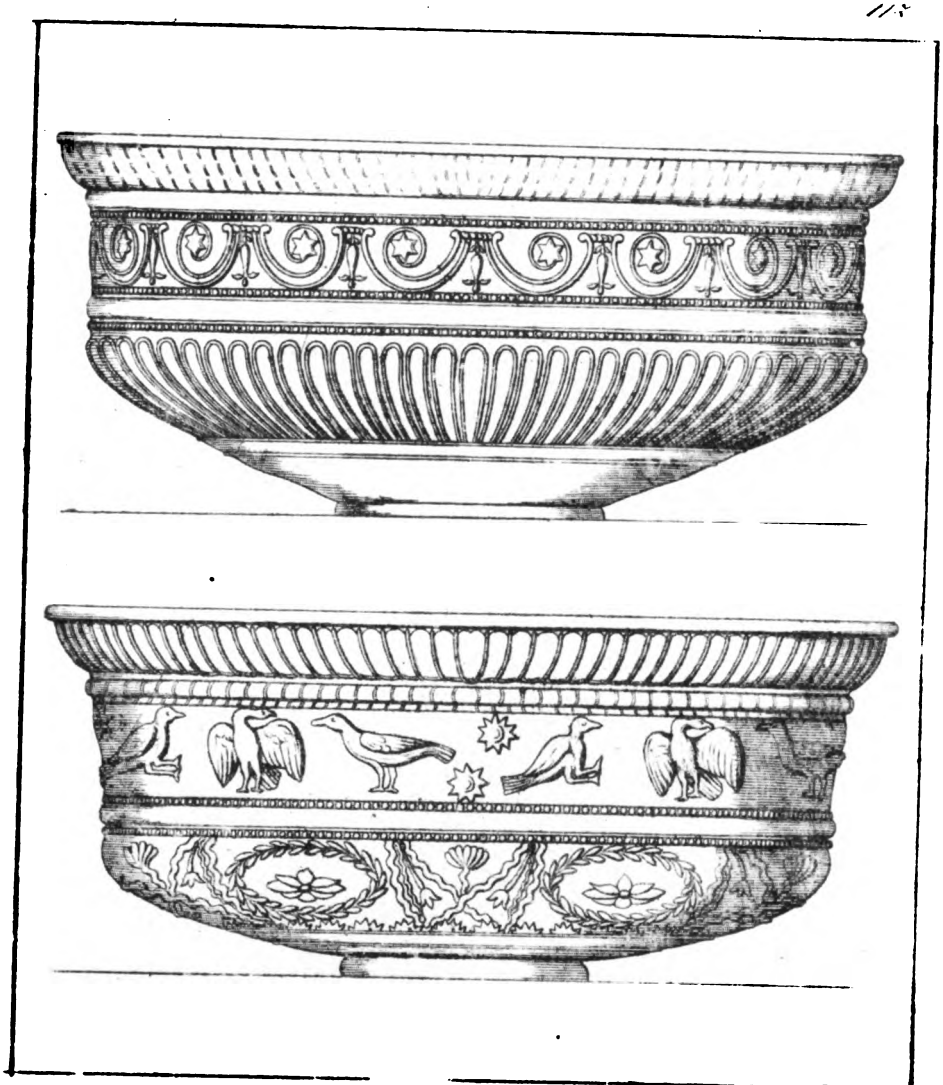

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Terre-Cuite

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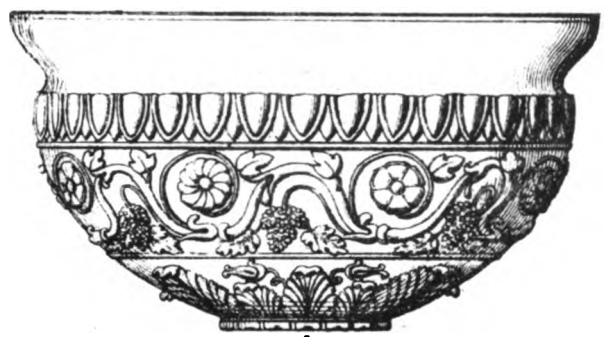

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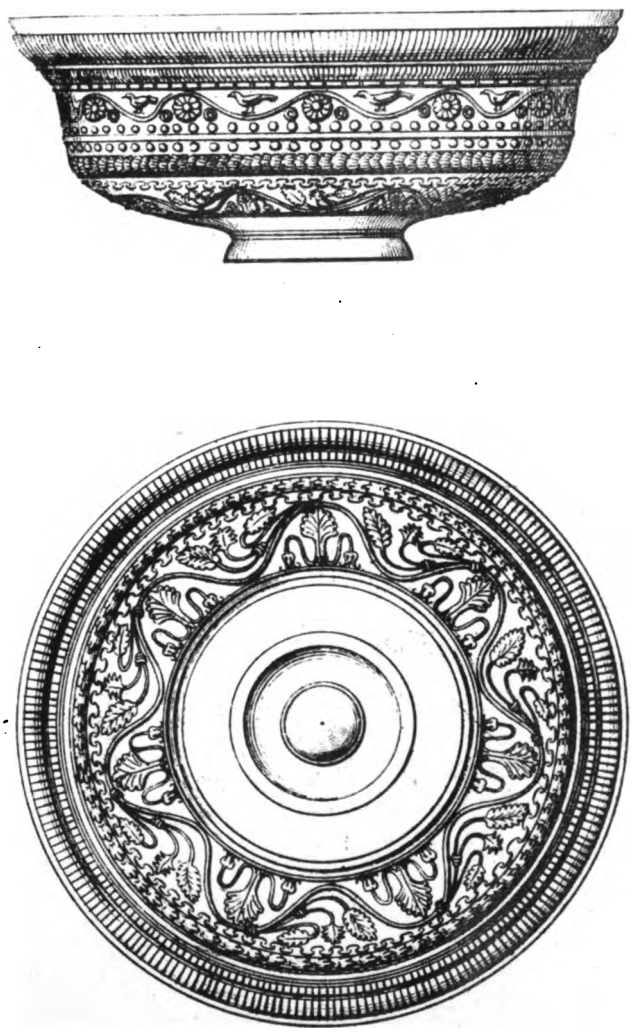

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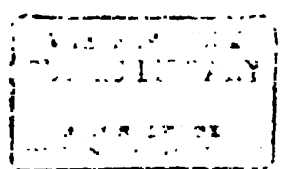

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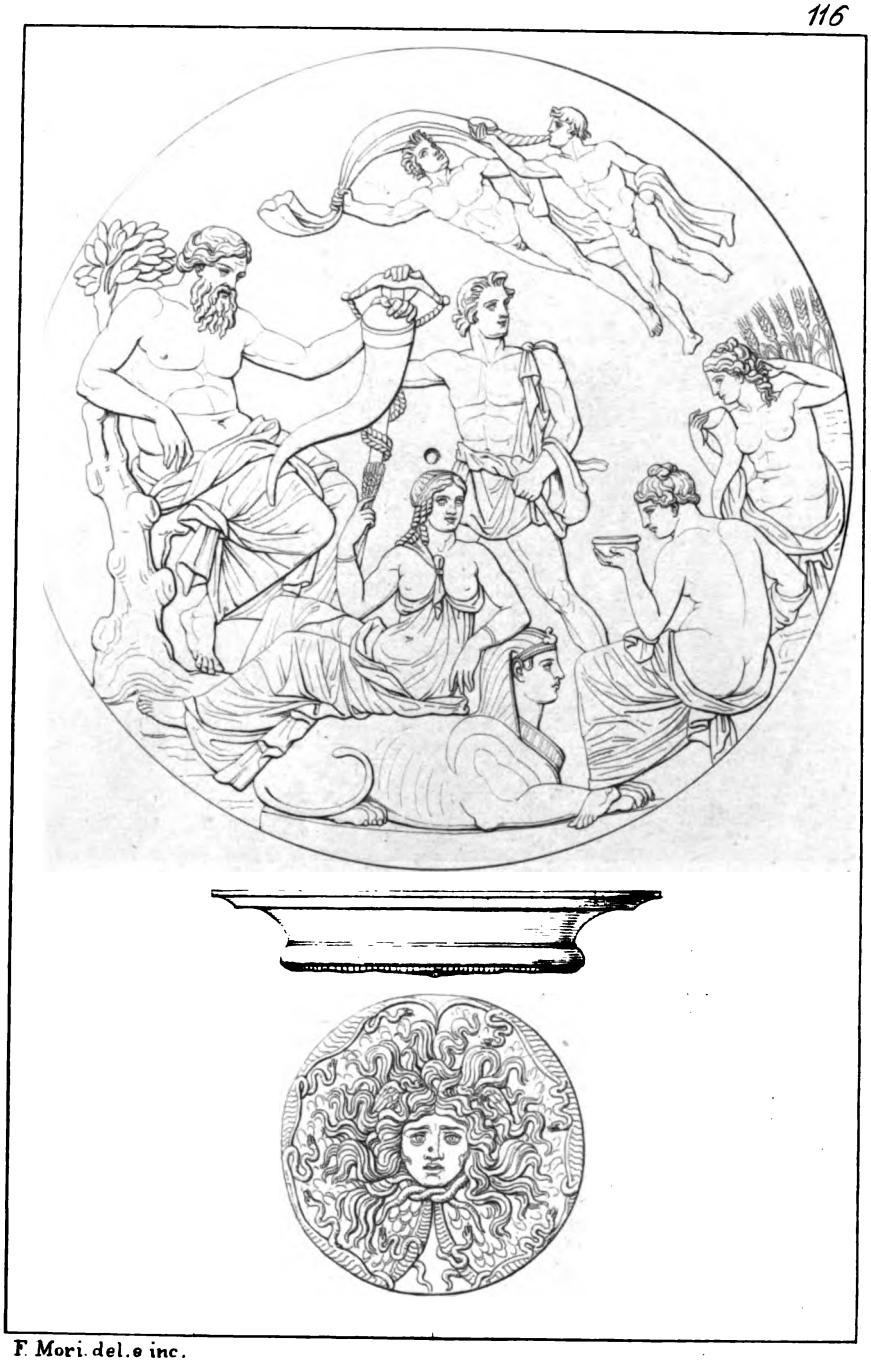

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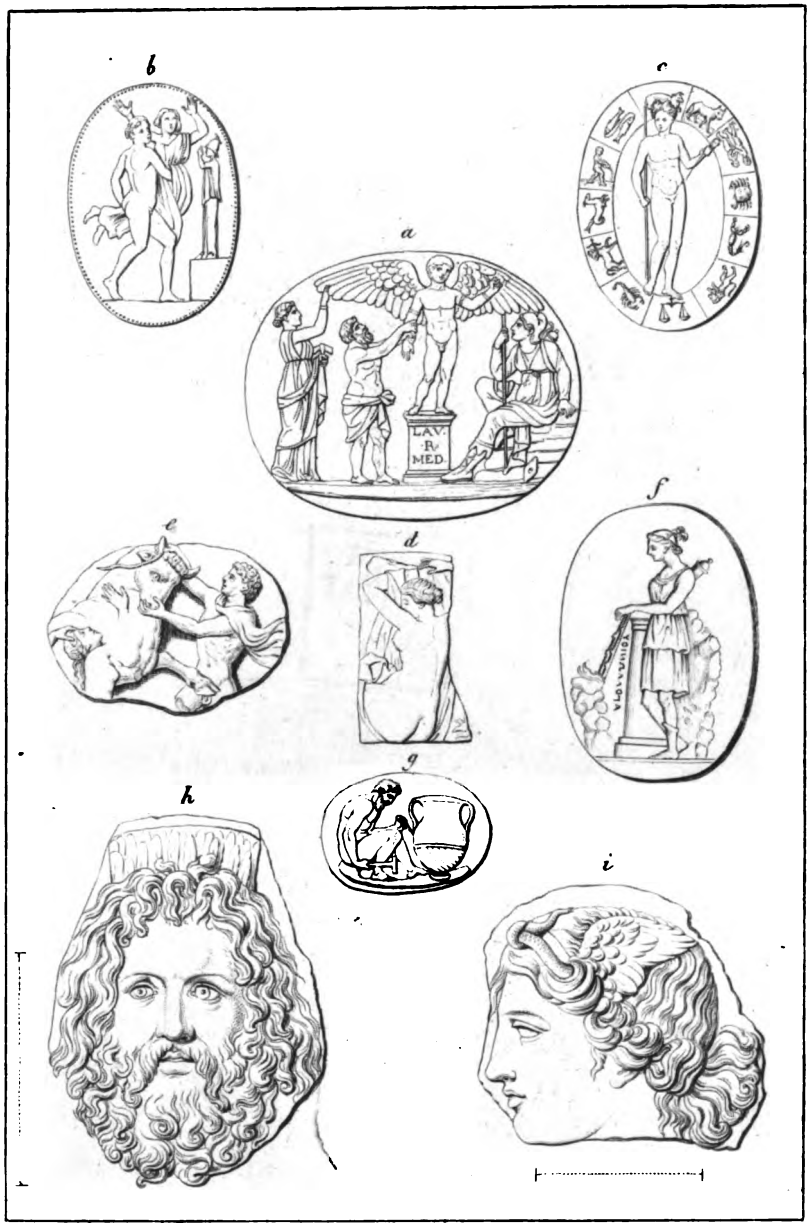

G. Fusaro inc.

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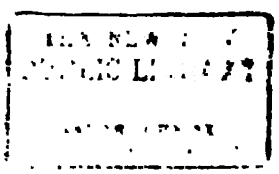

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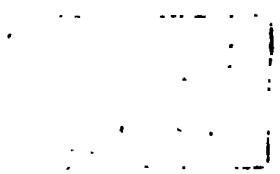

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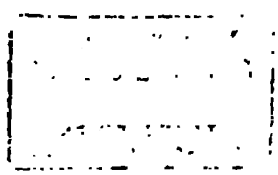

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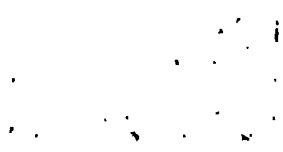

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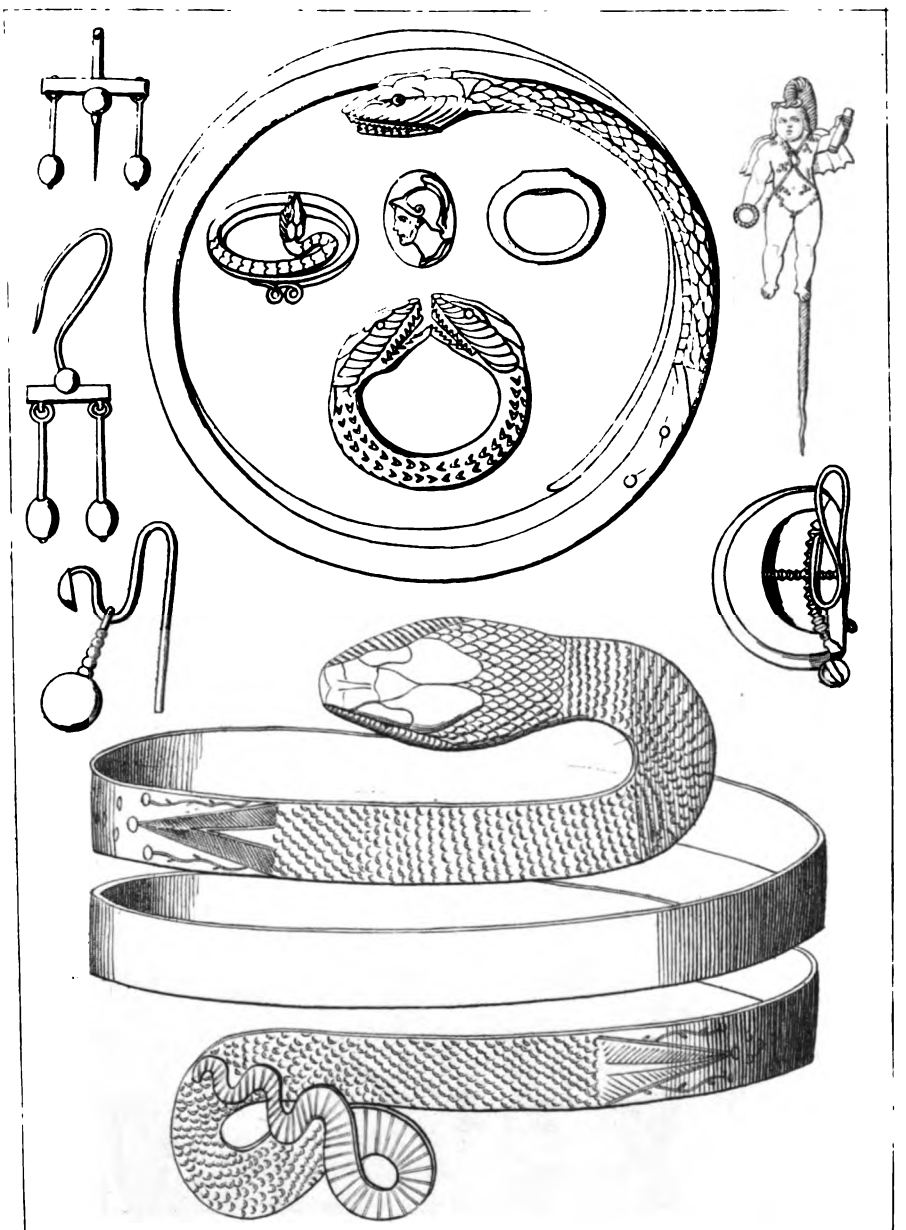

P. Martorana dis R. Radente inc.

Objets en or

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A

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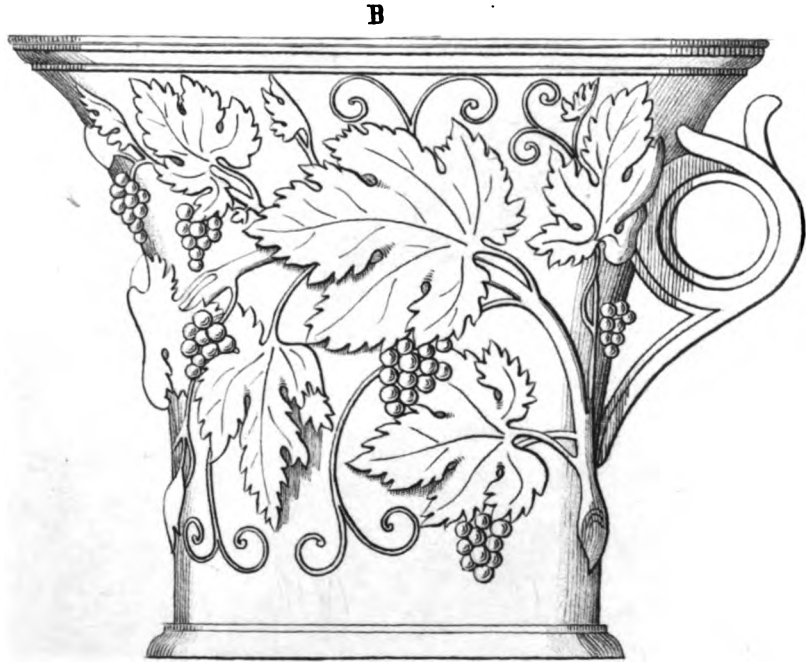

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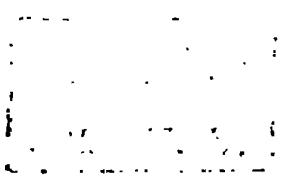

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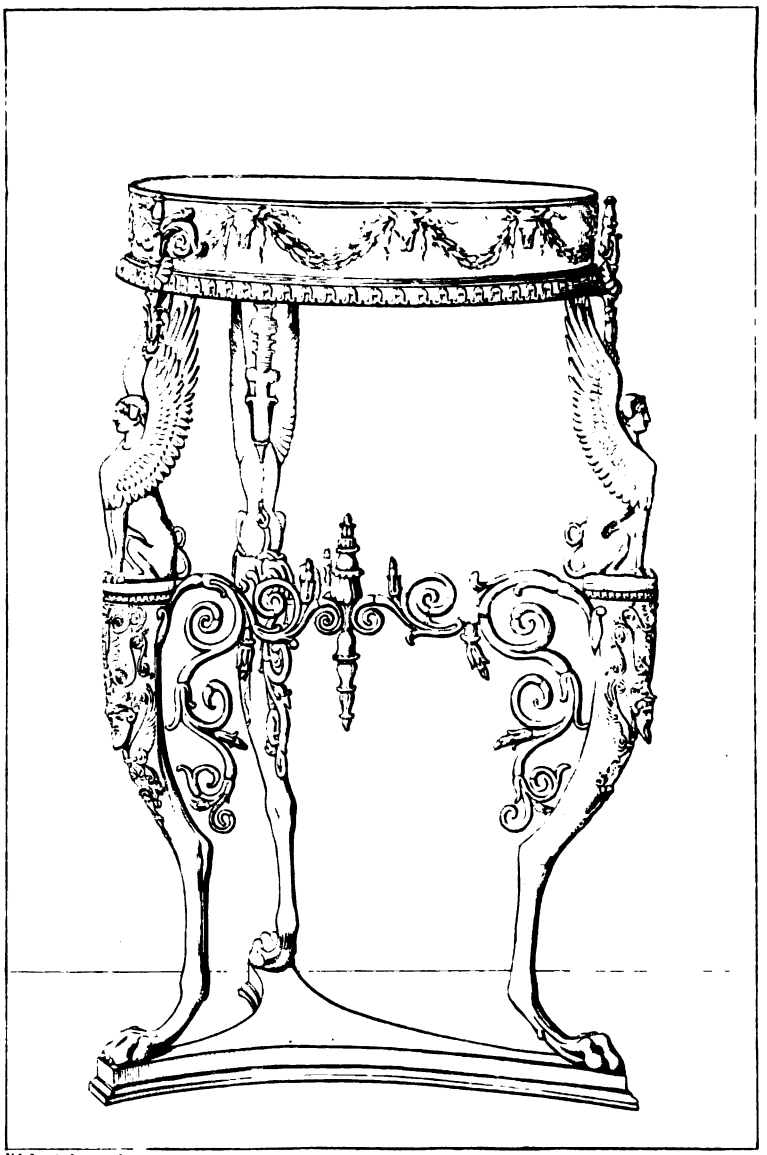

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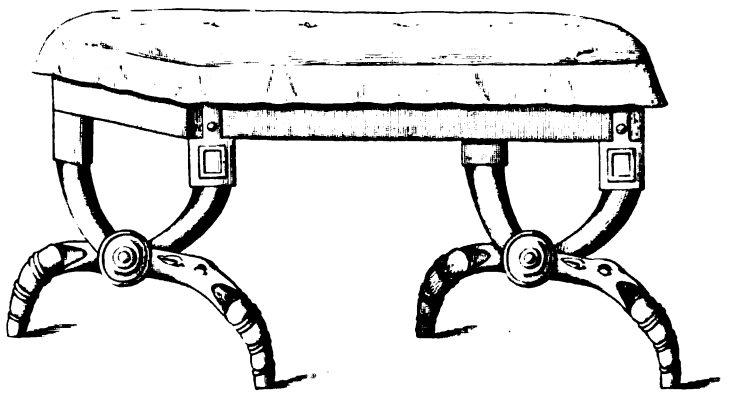

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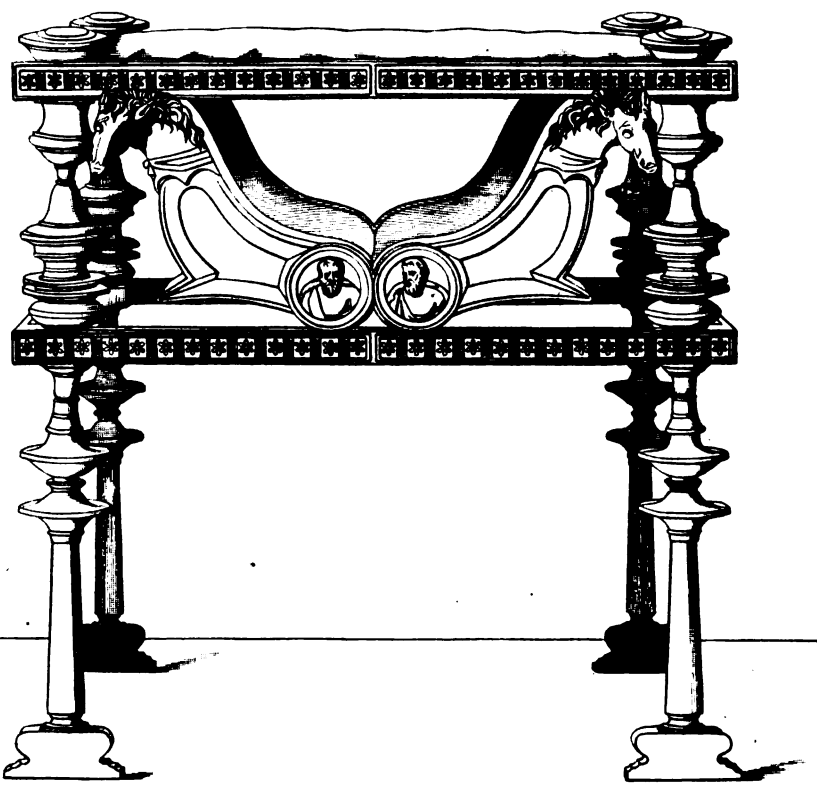

P. Amendola inc

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(a) **CHAISE CURULE** — (b) **BISELLIUM**

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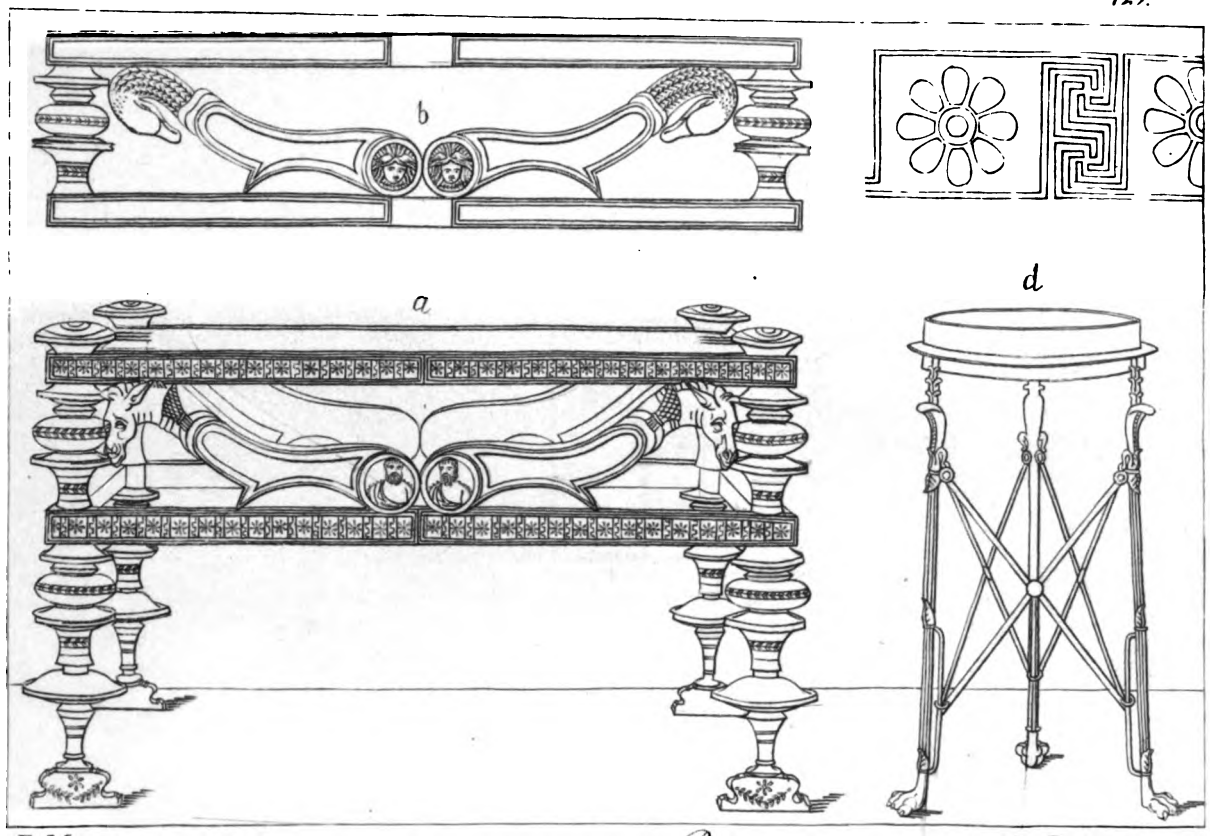

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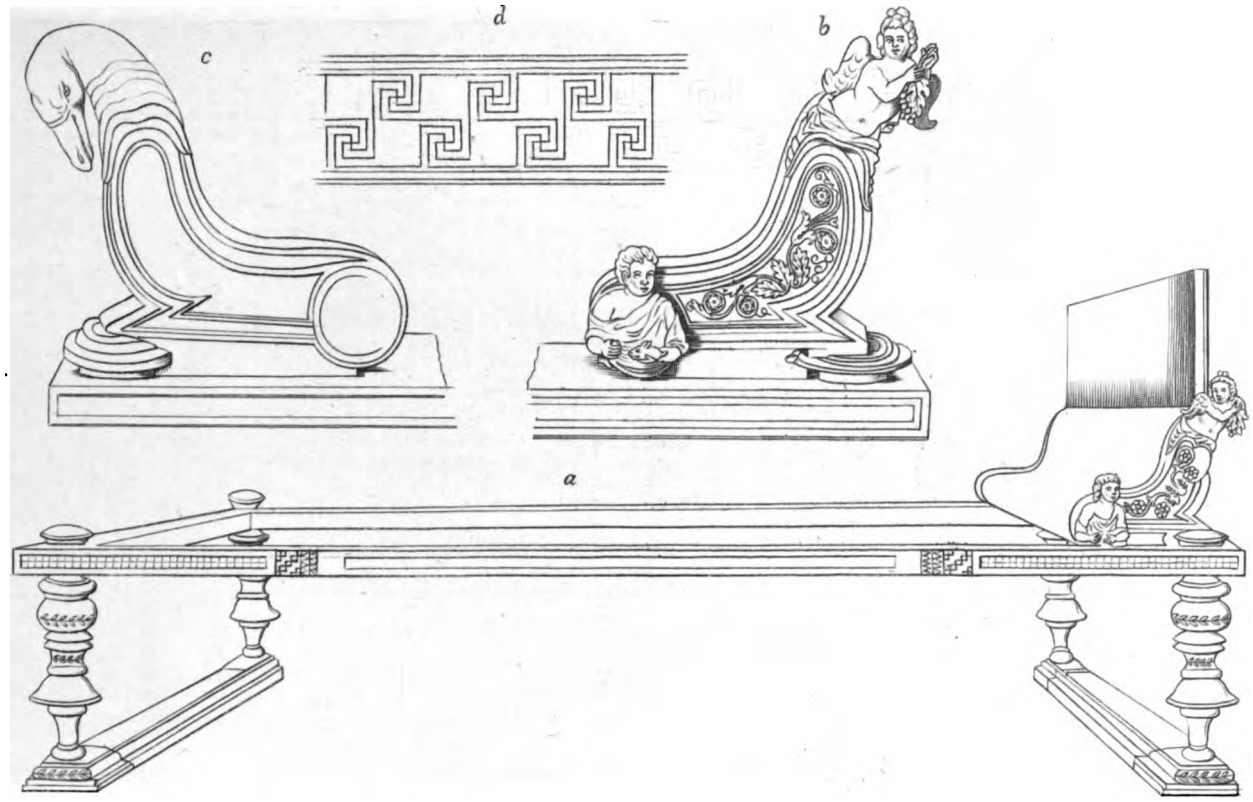

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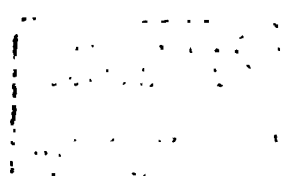

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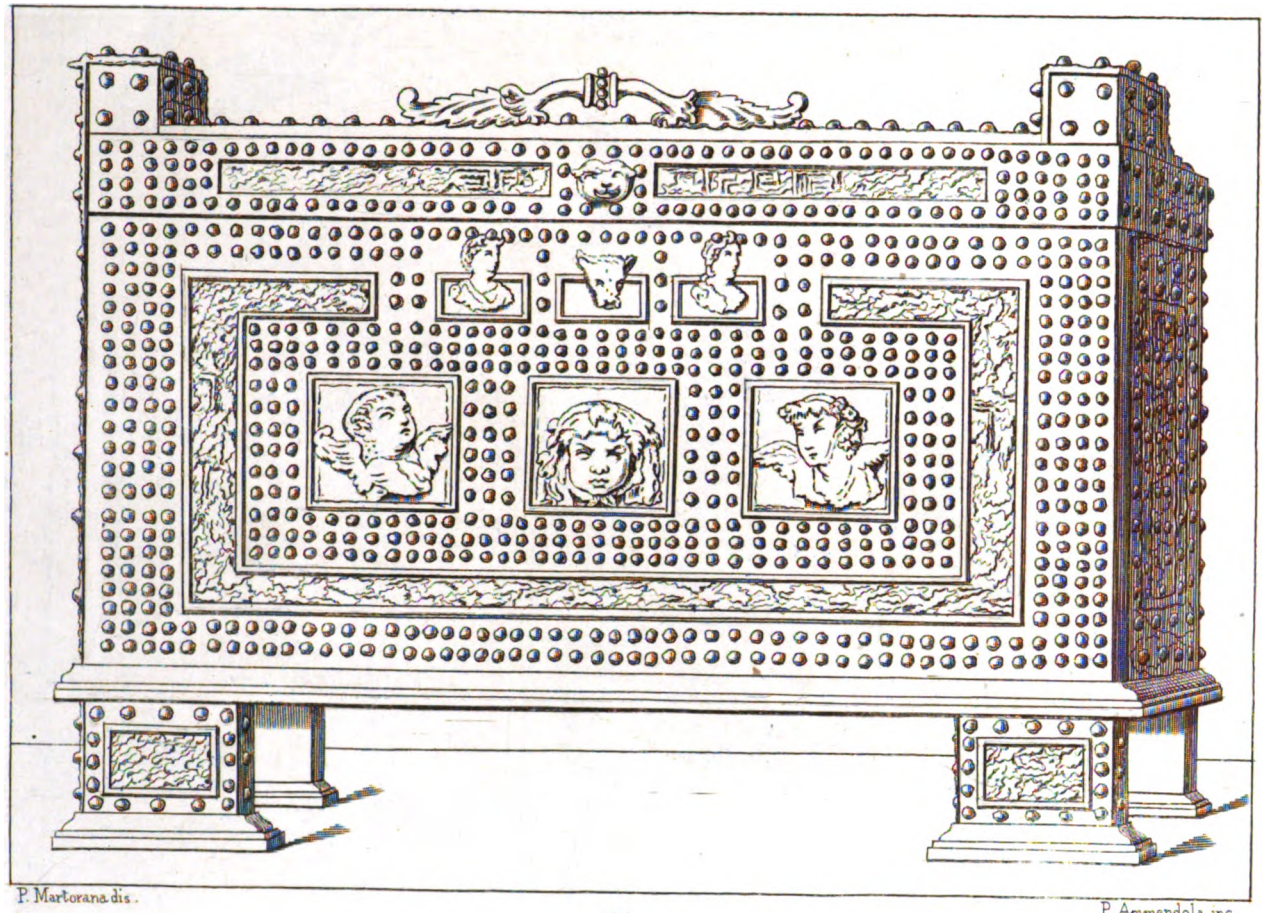

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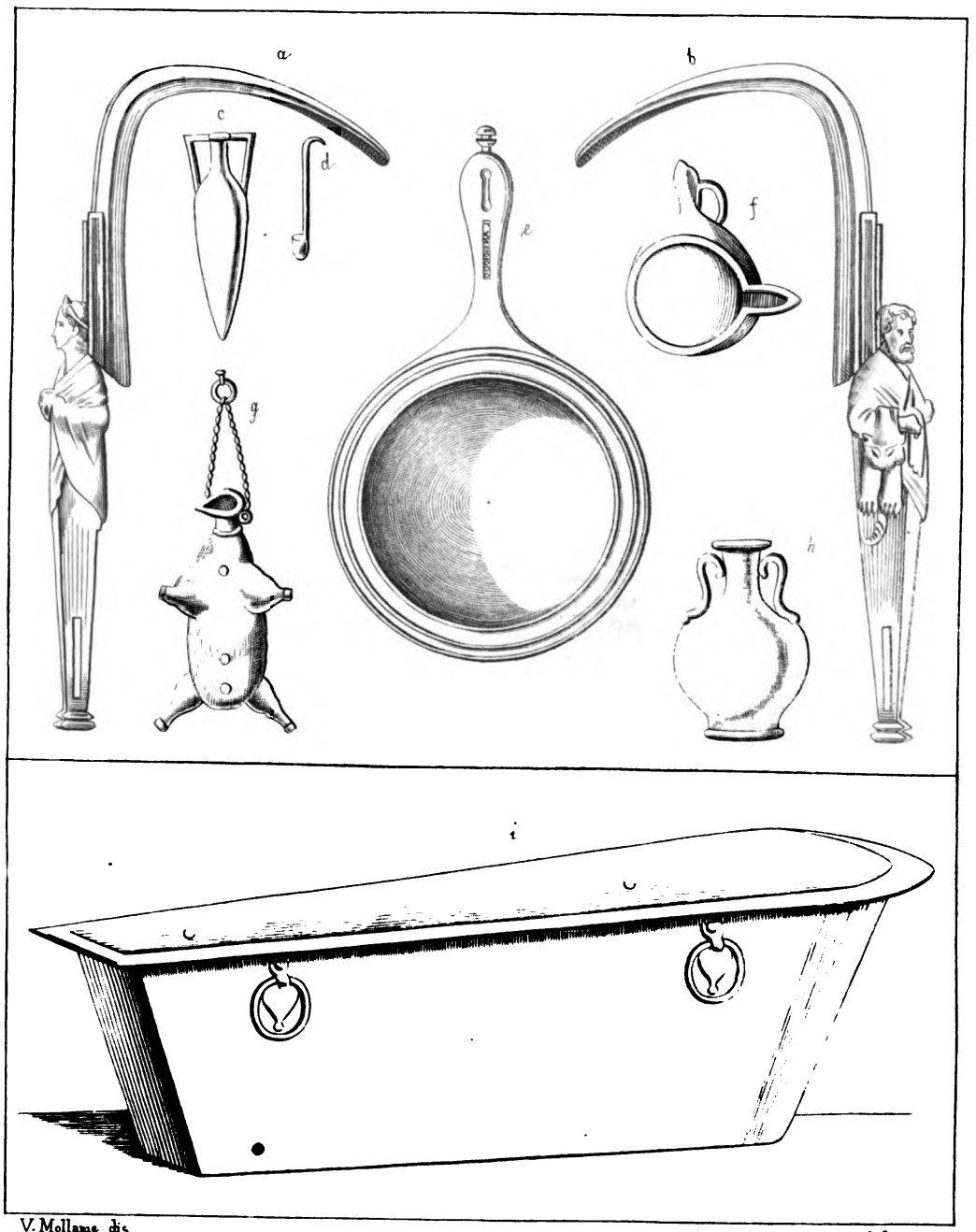

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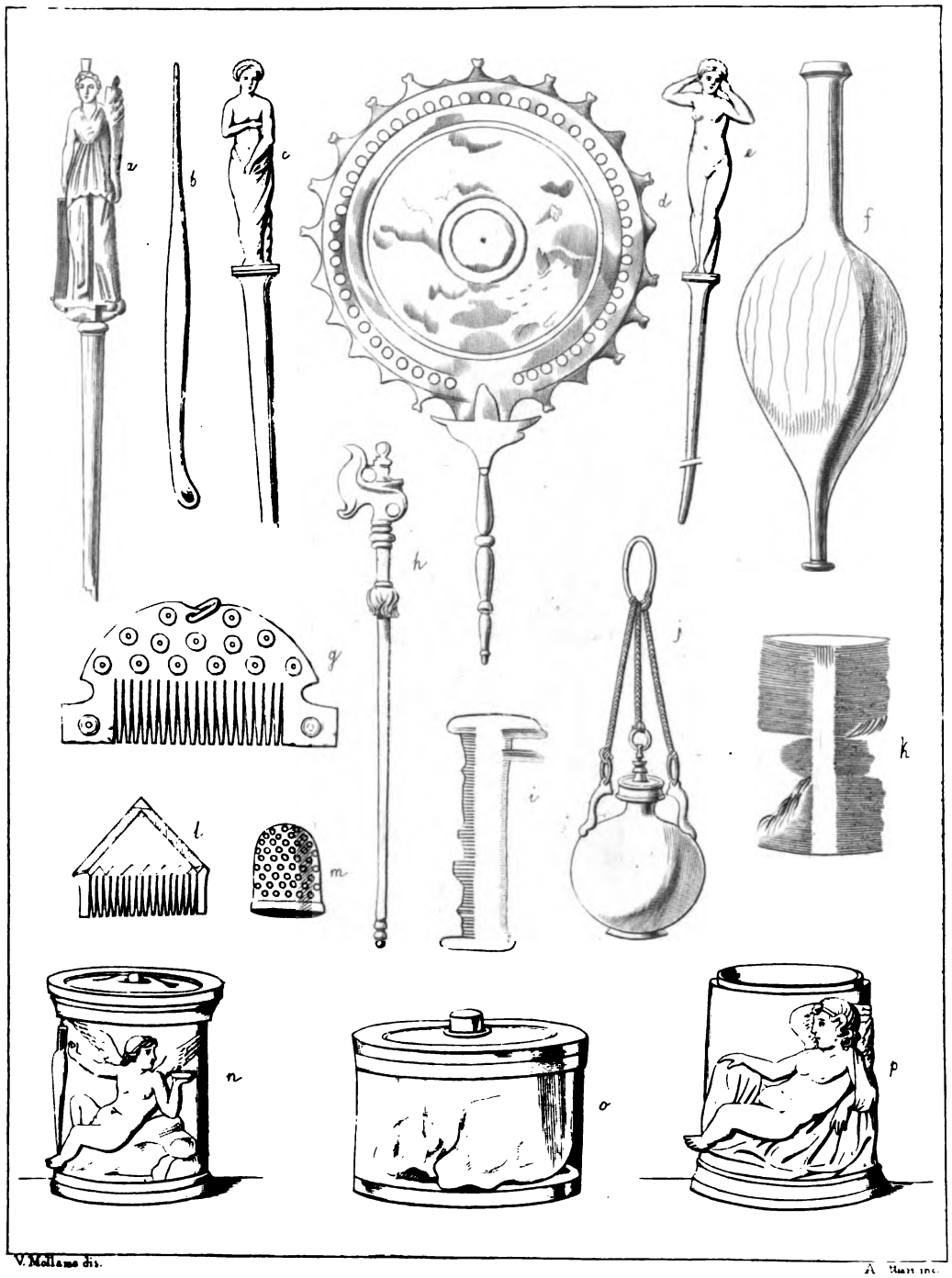

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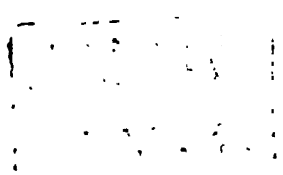

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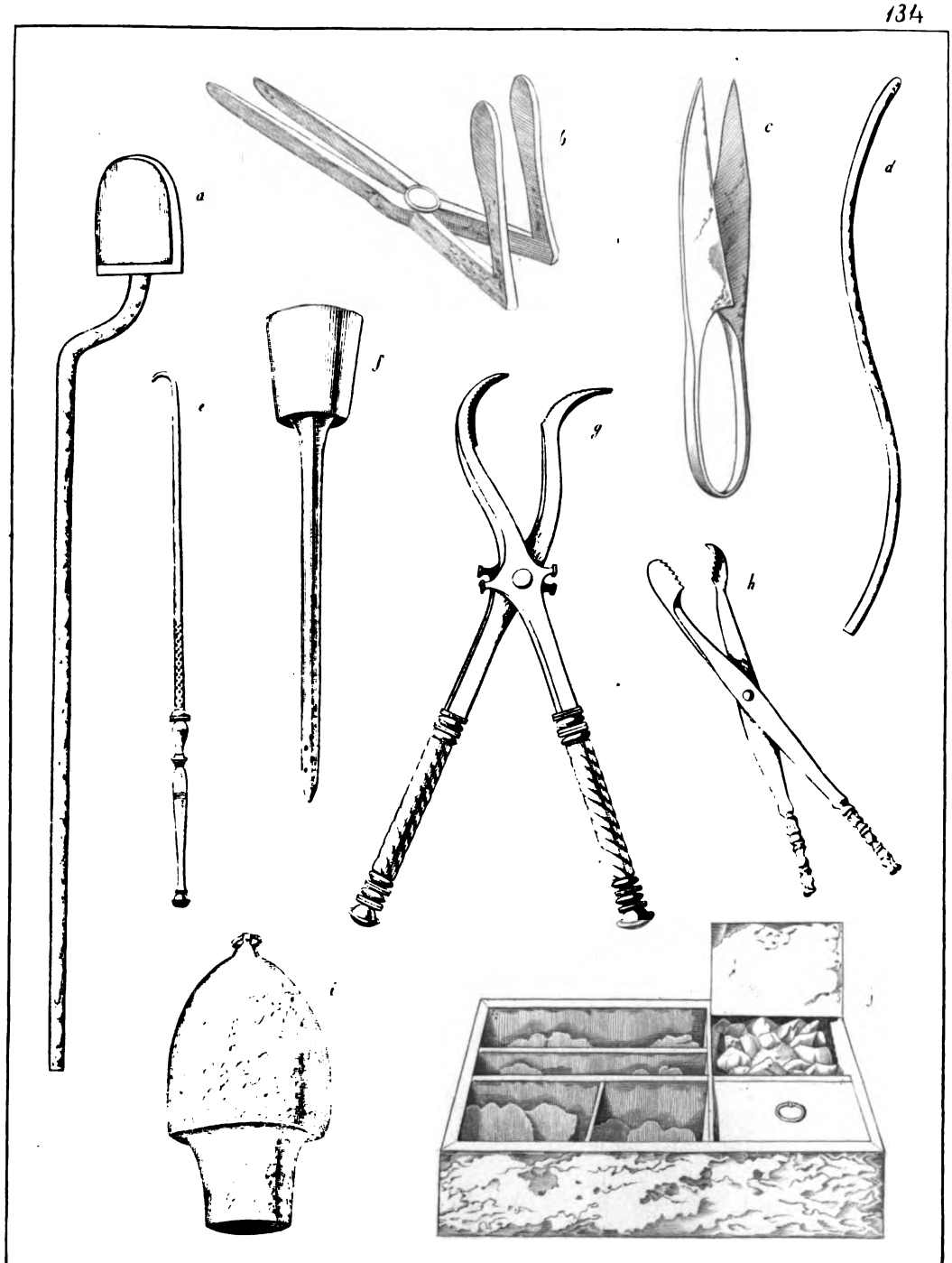

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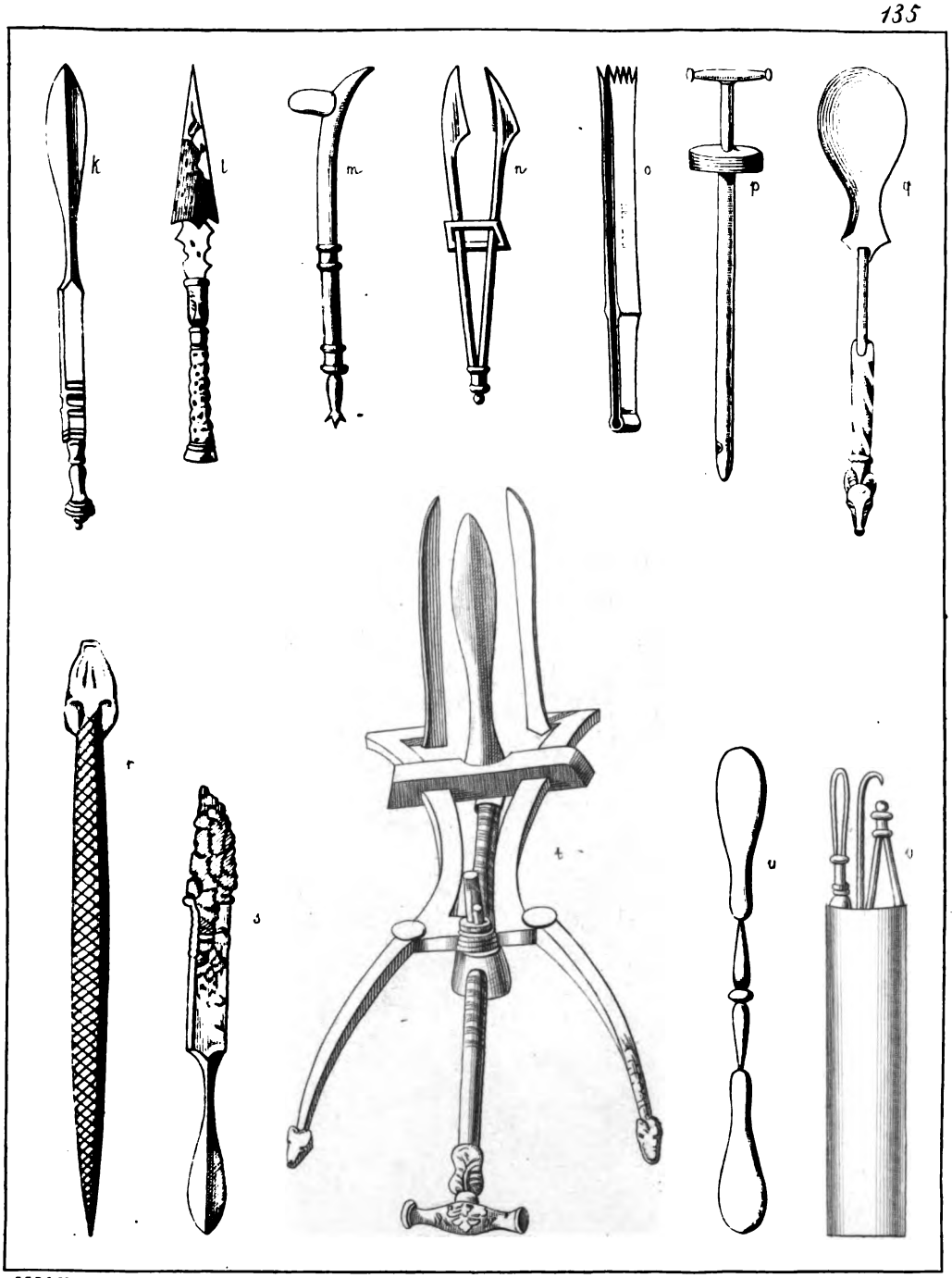

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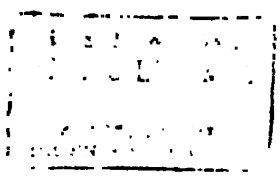

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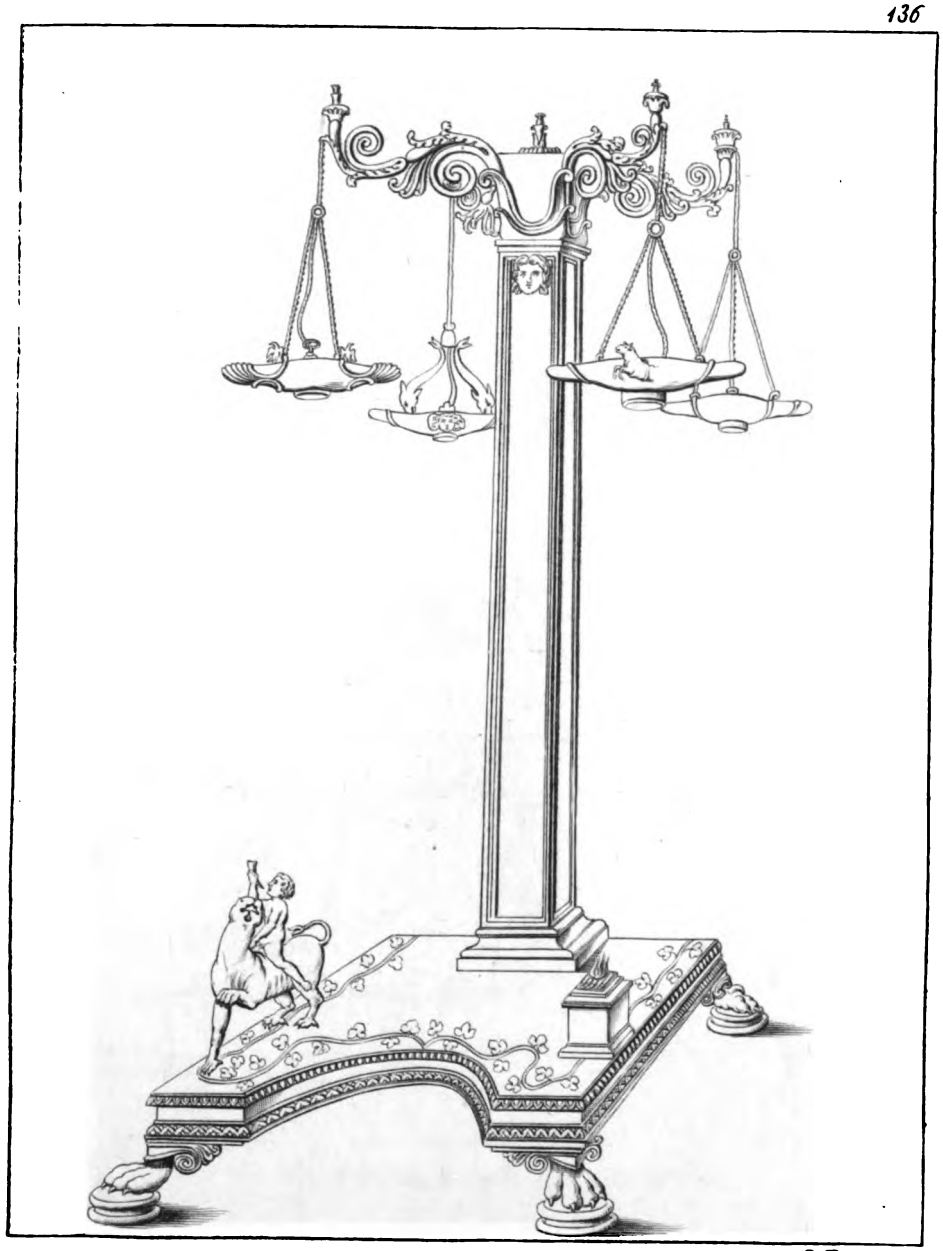

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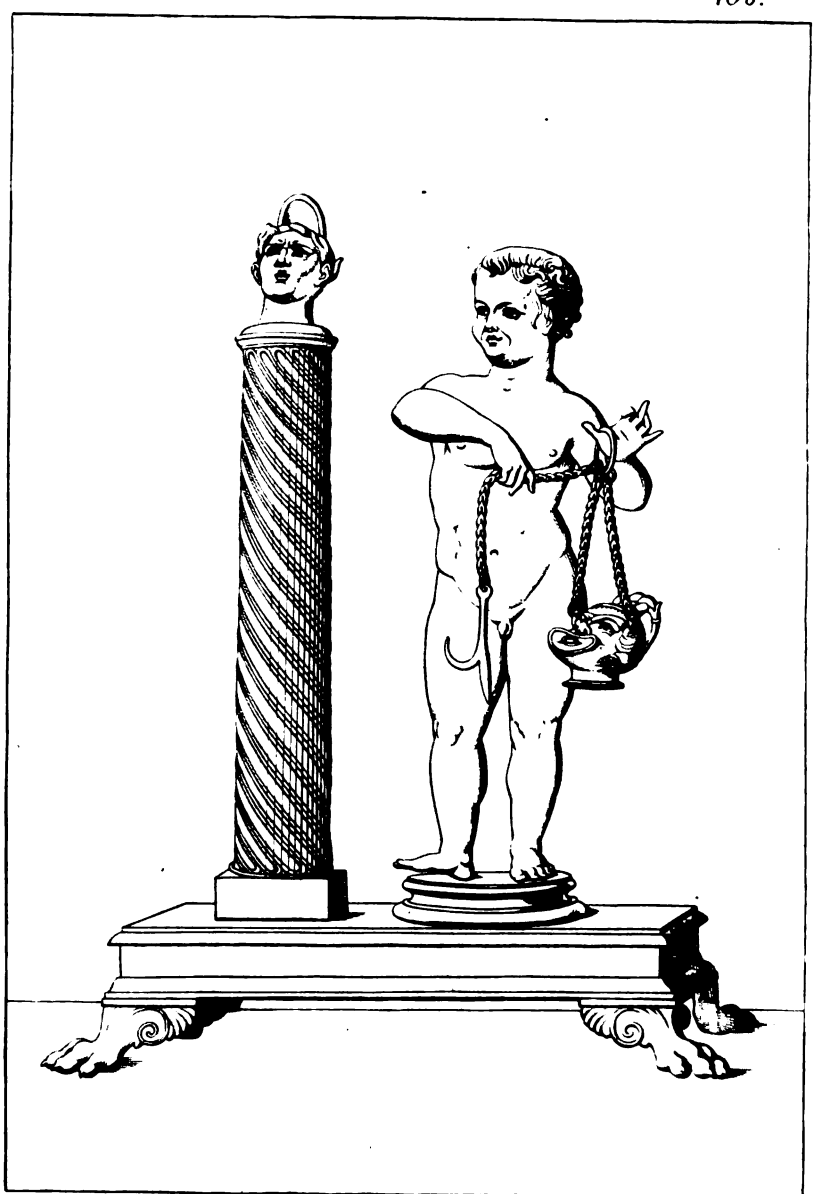

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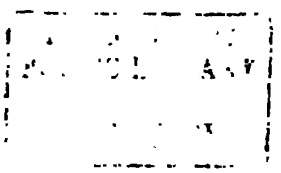

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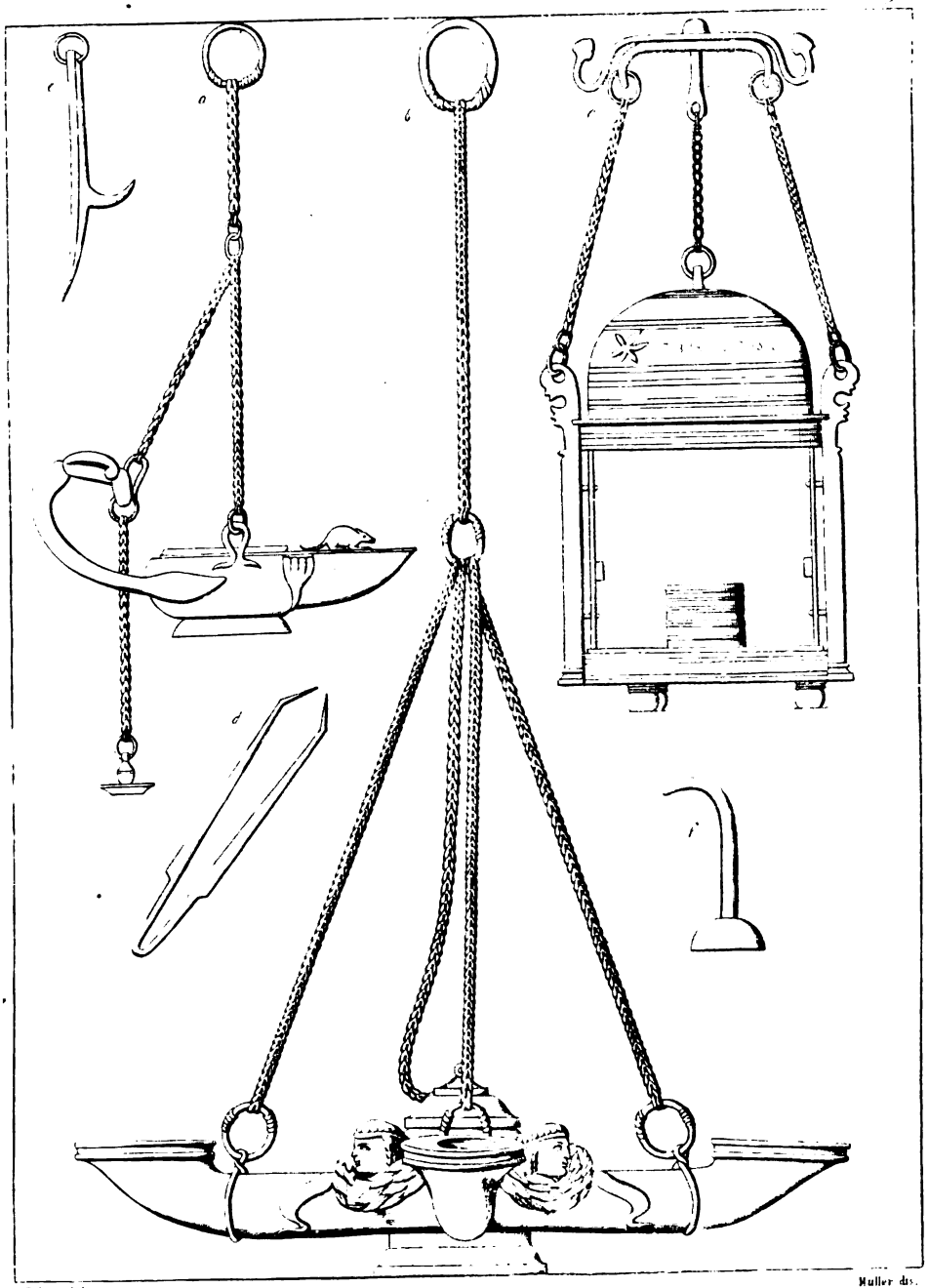

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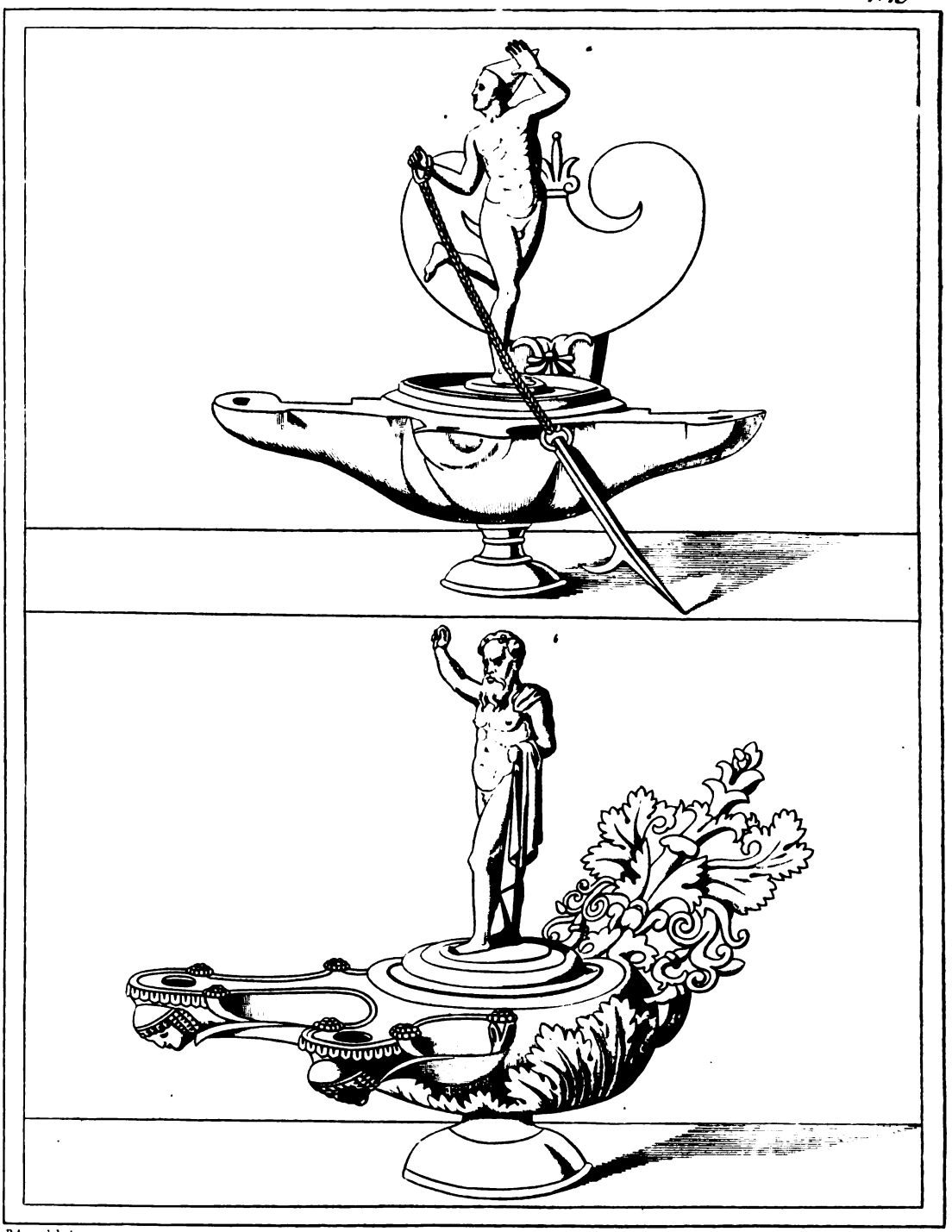

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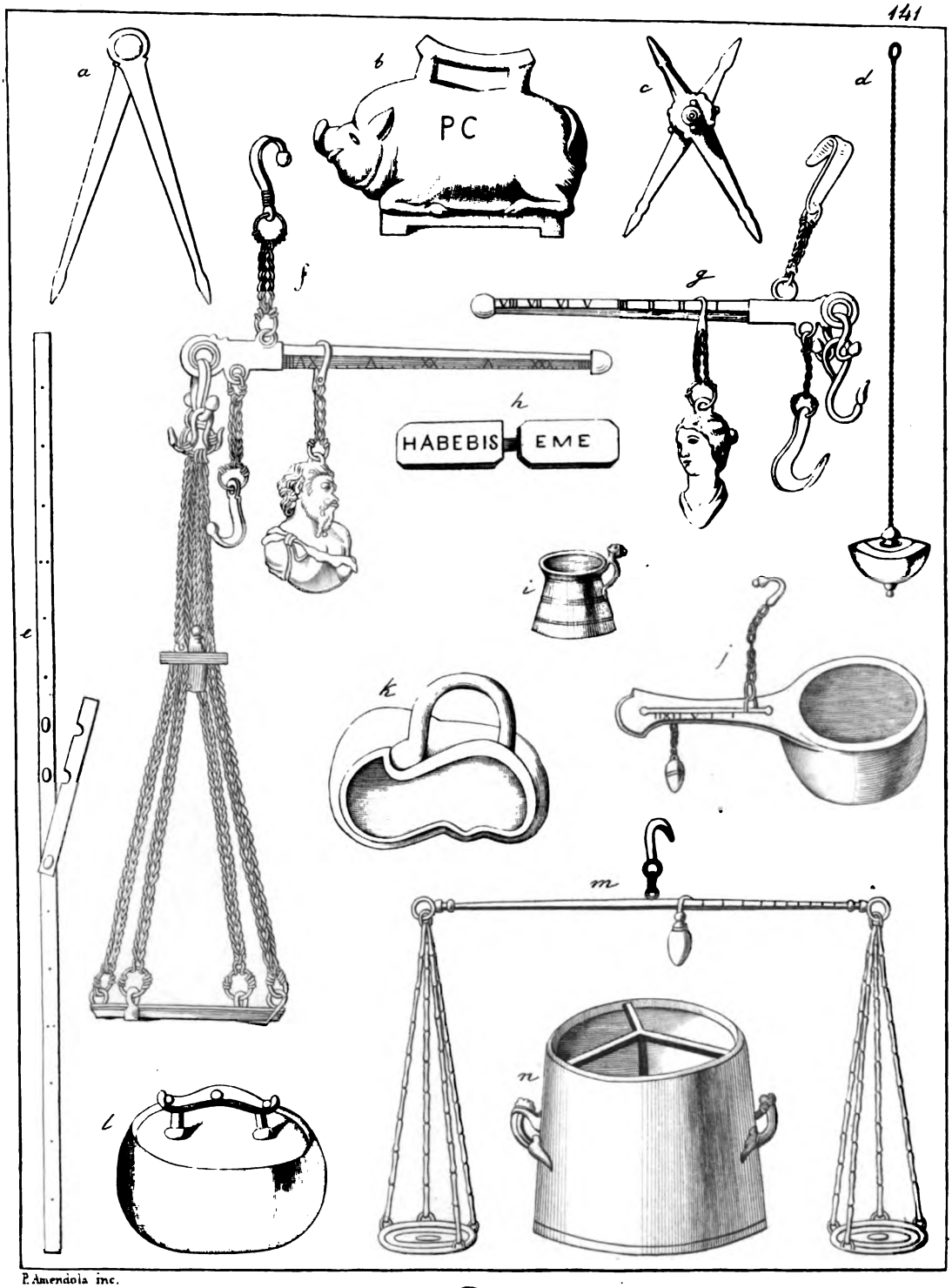

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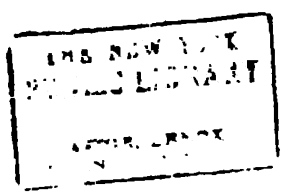
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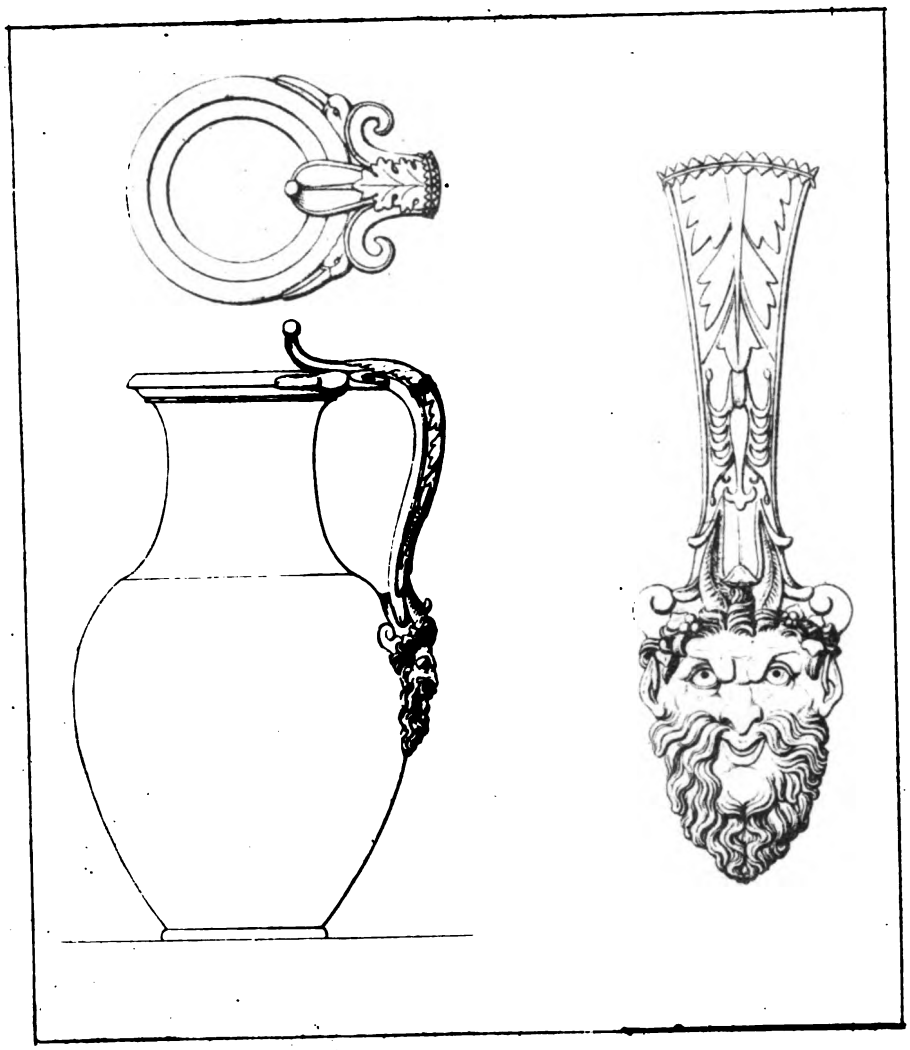

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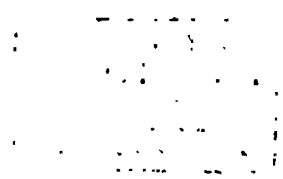

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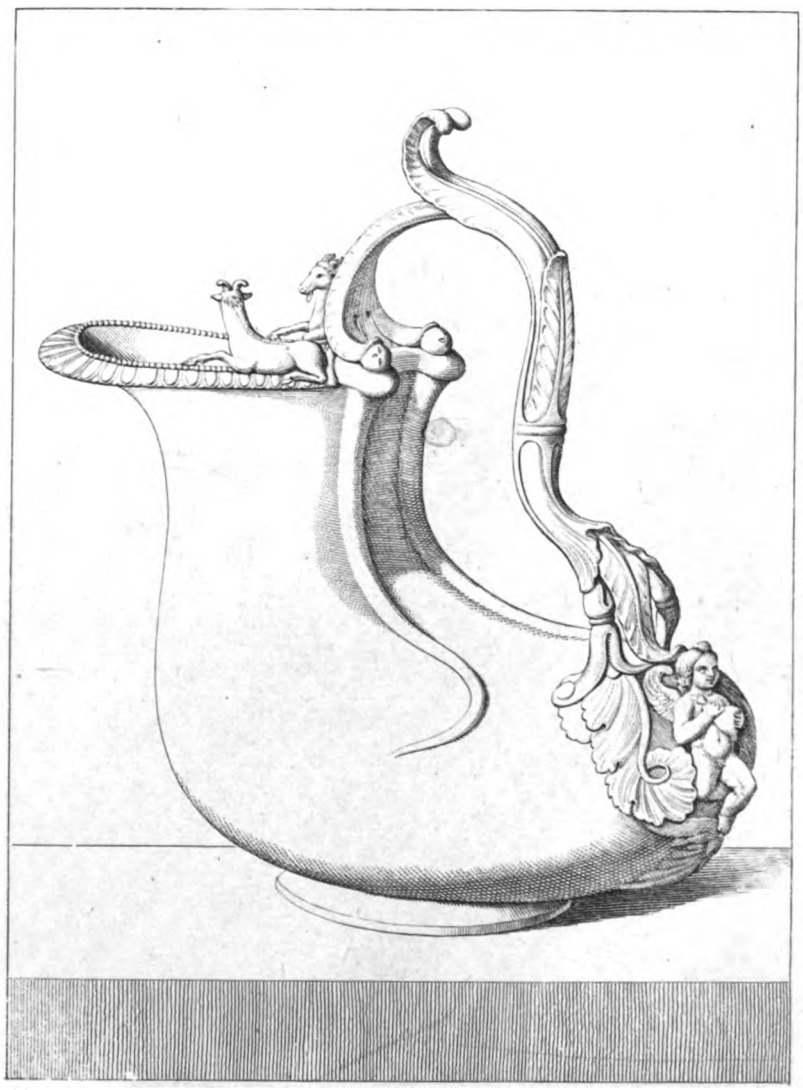

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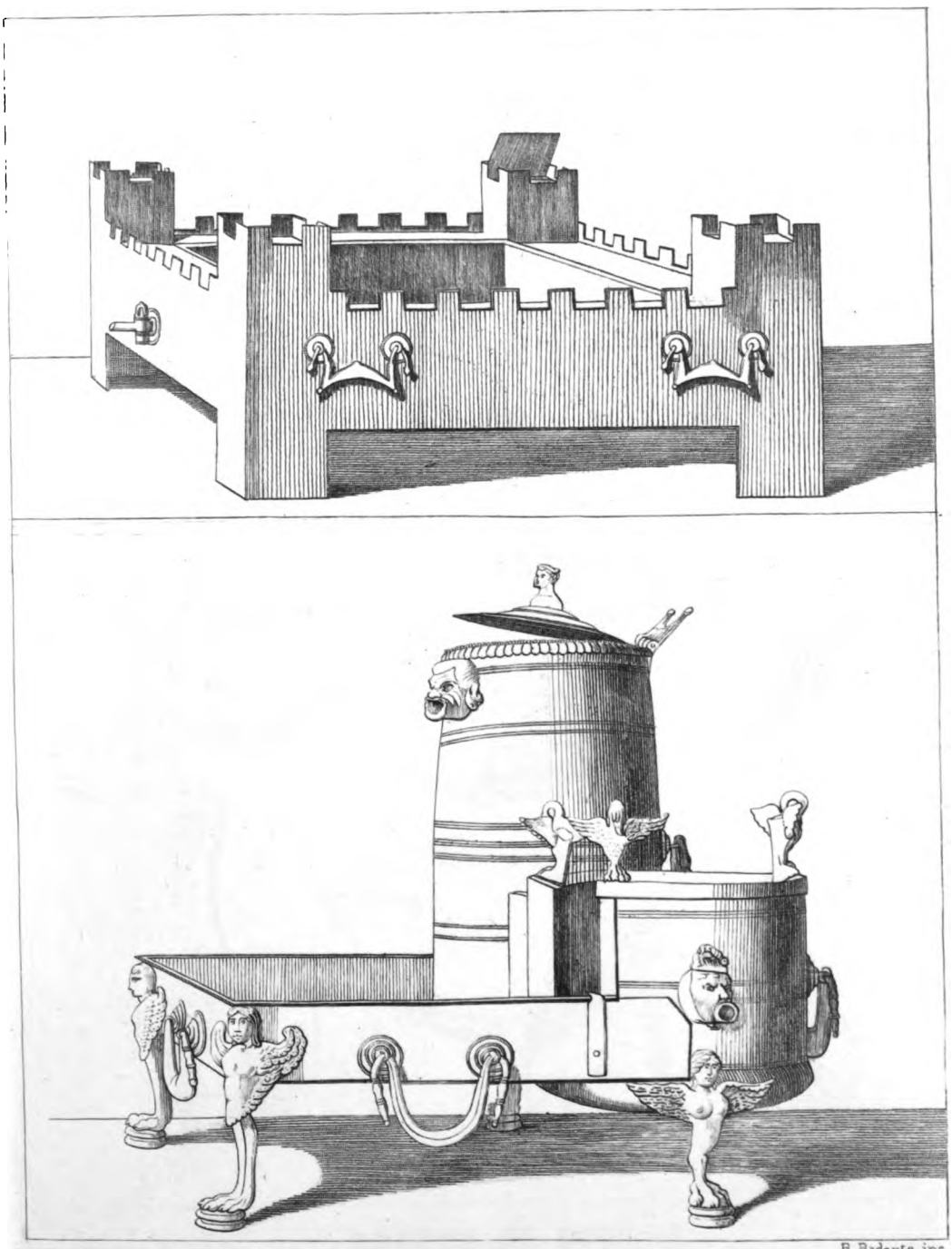

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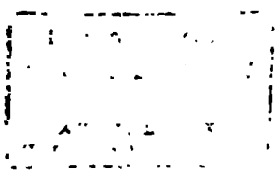

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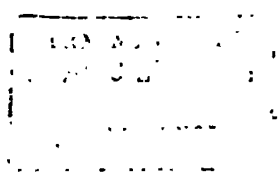

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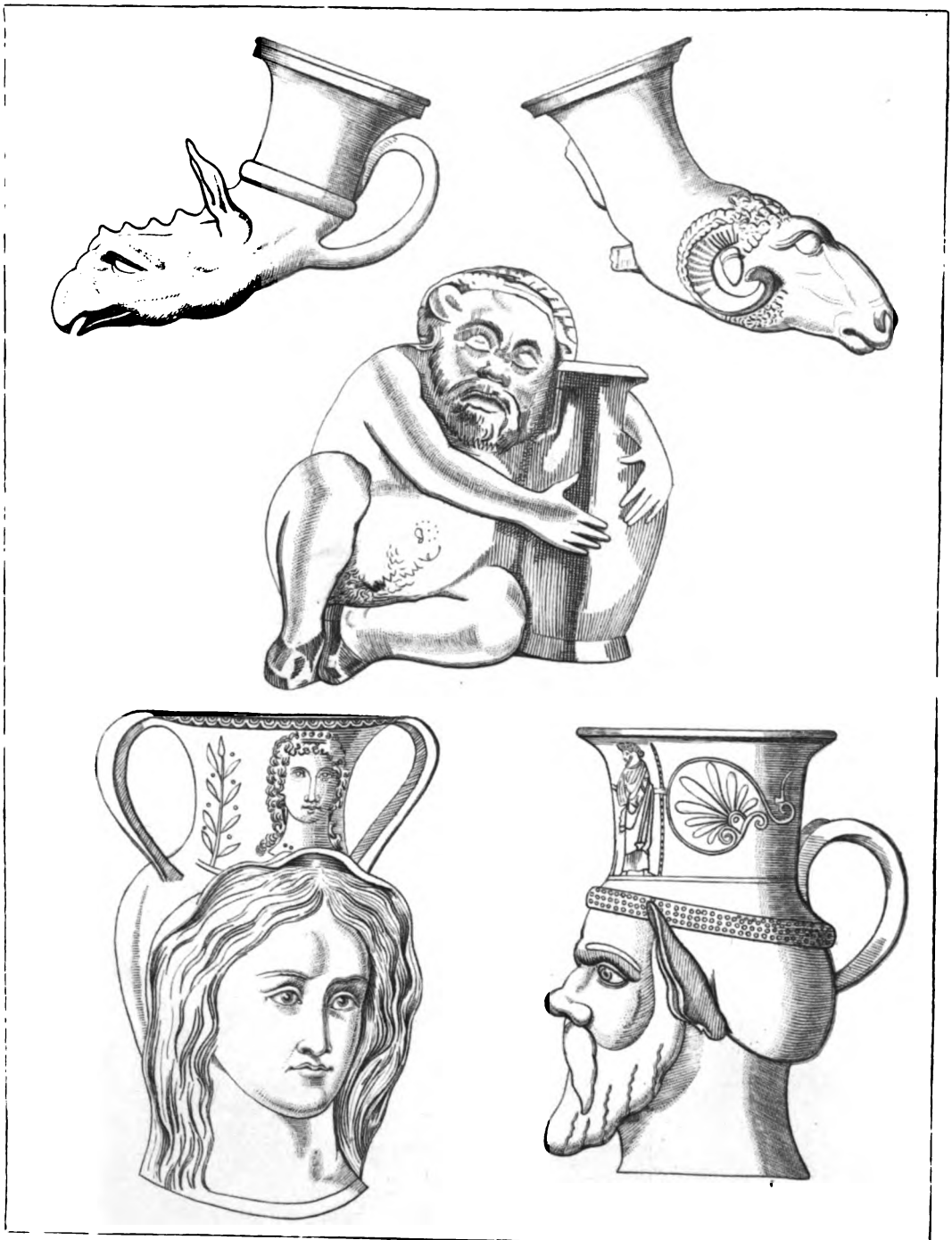

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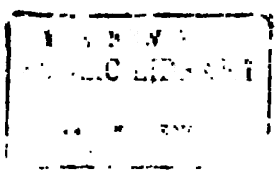

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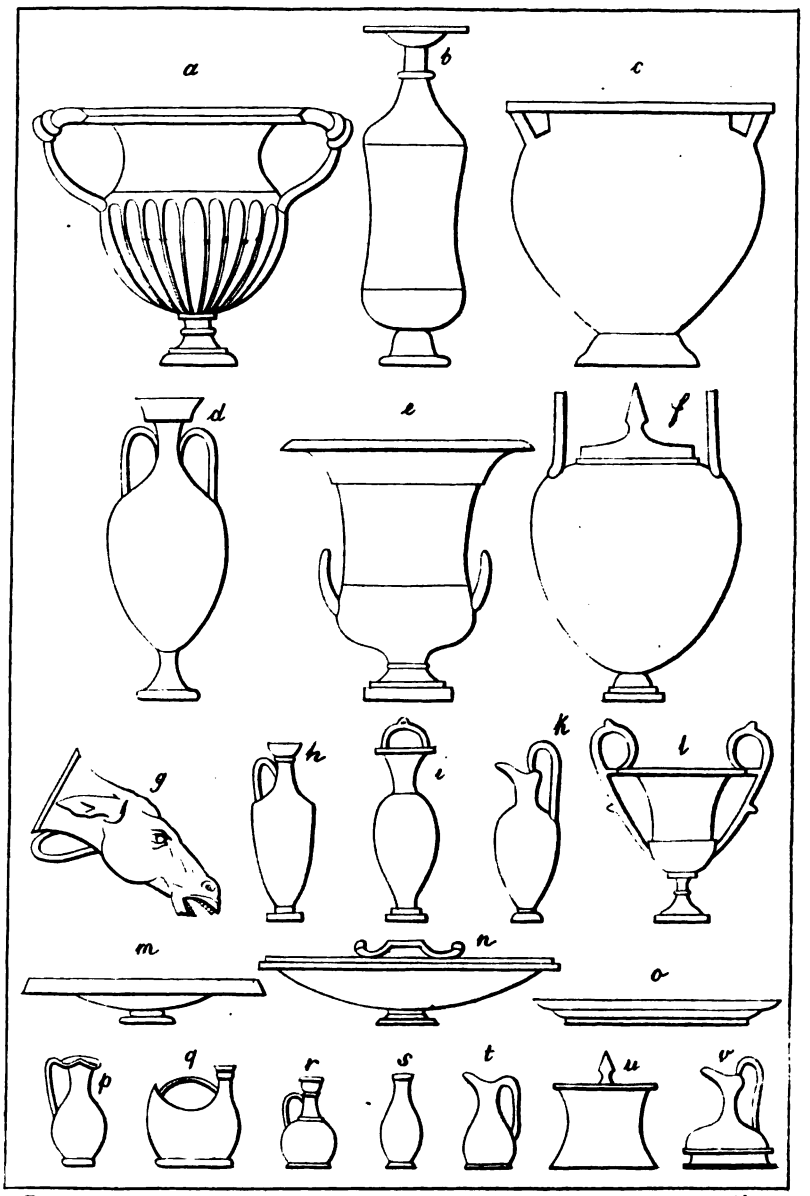

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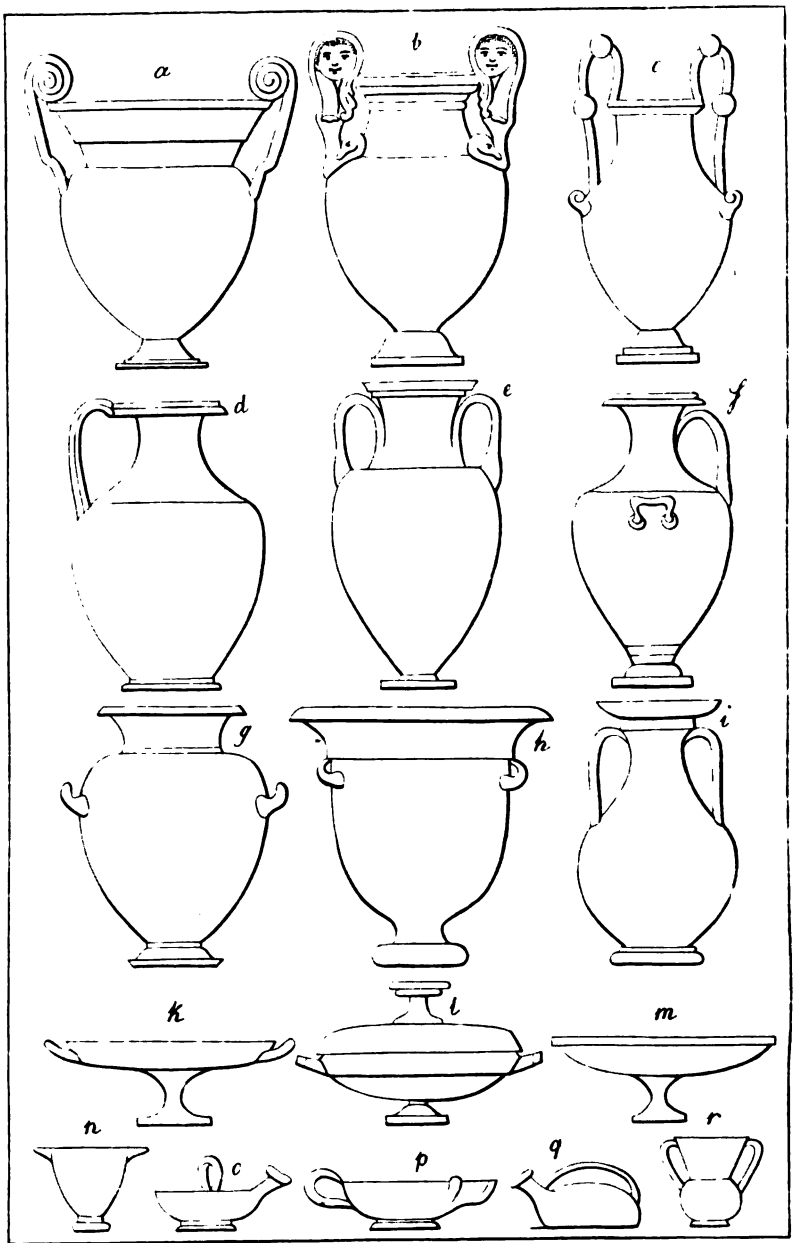

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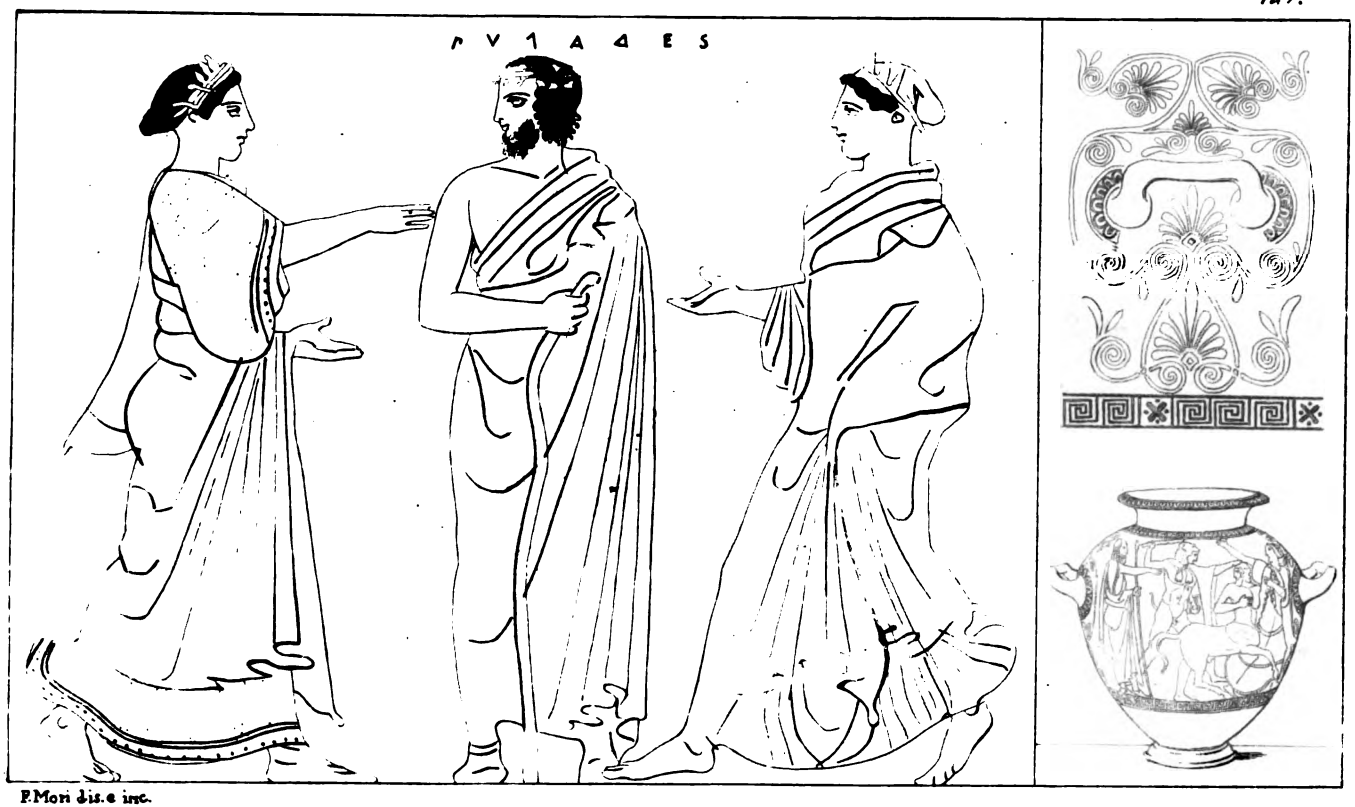

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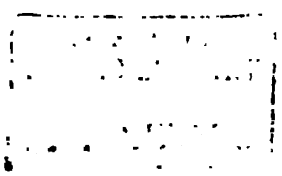

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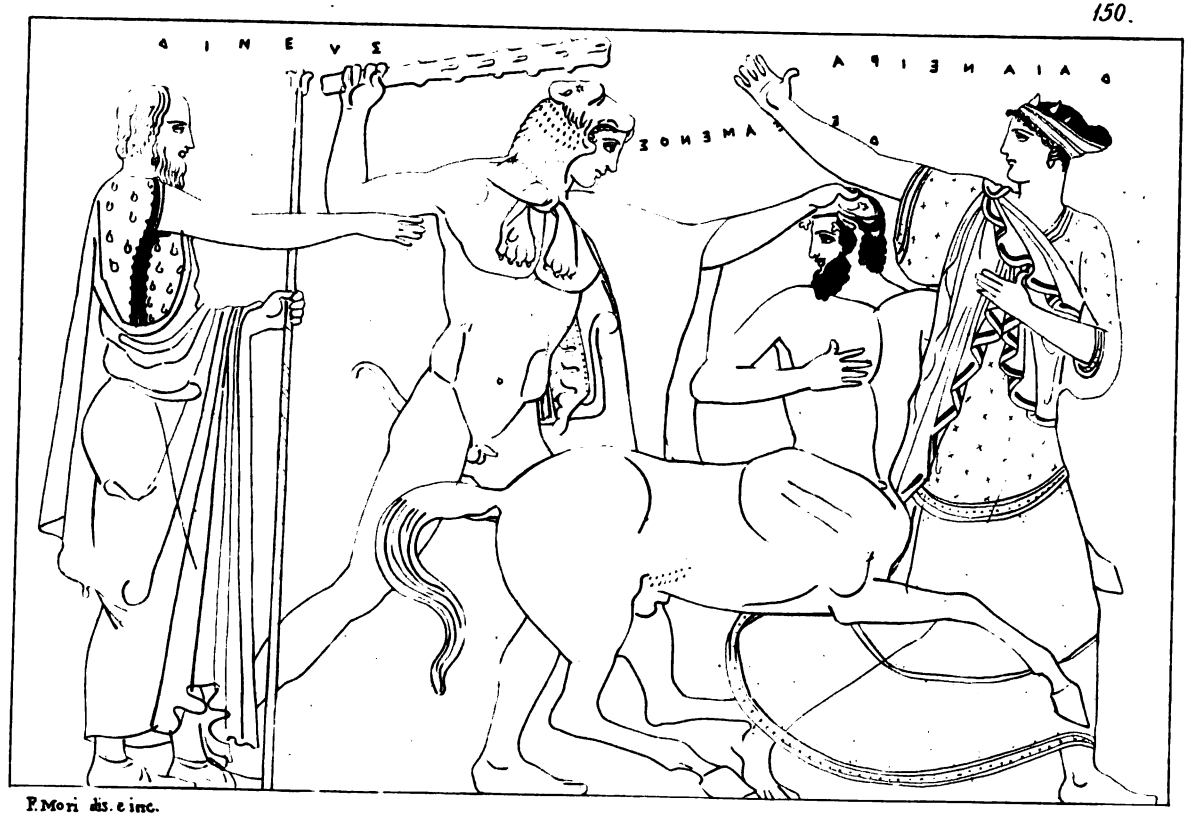

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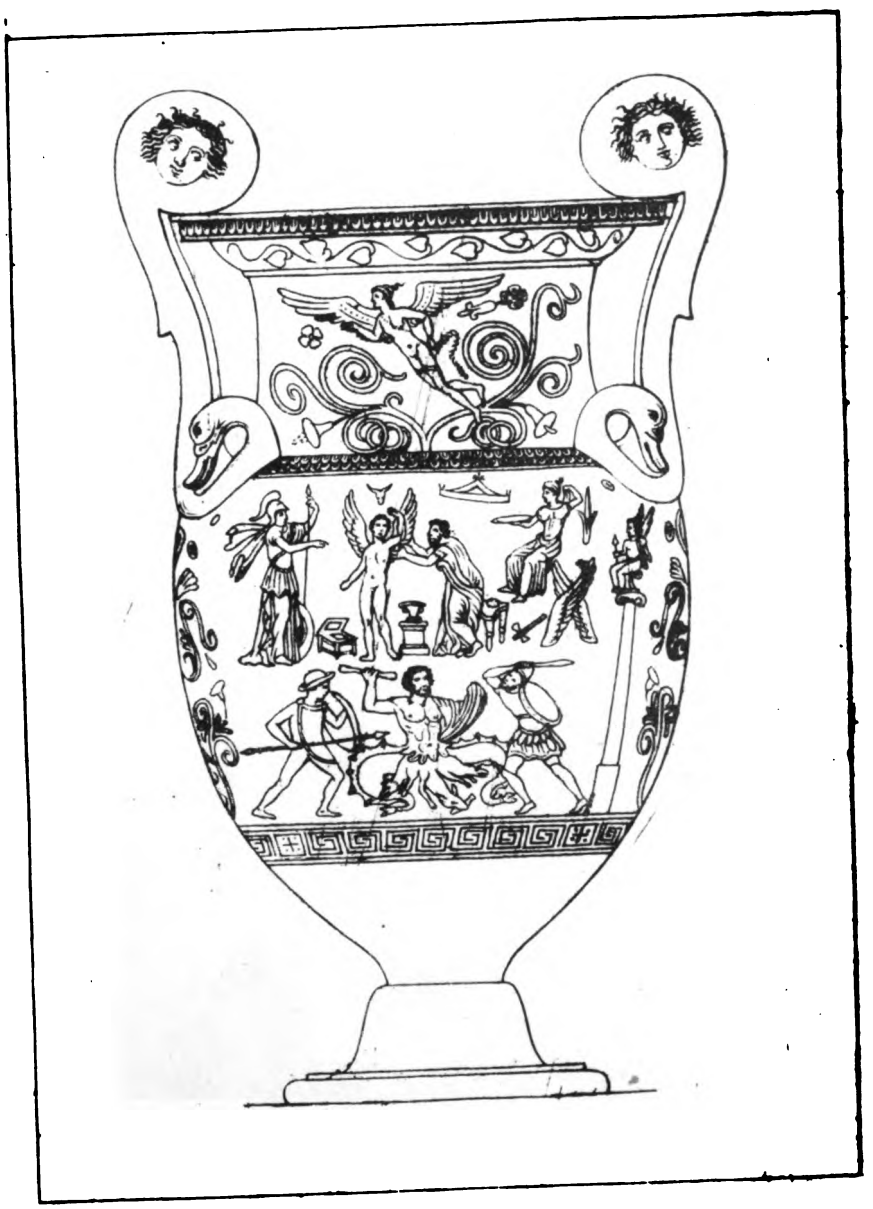

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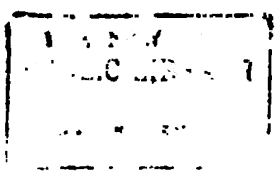

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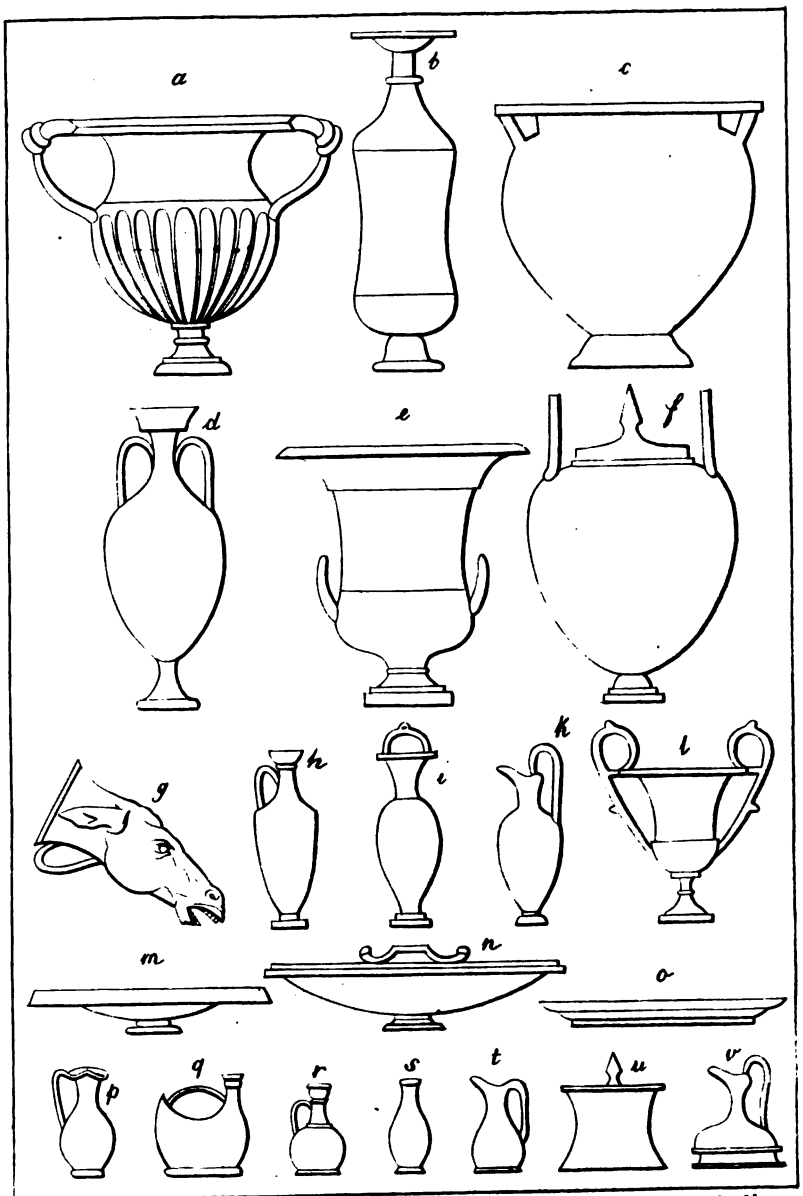

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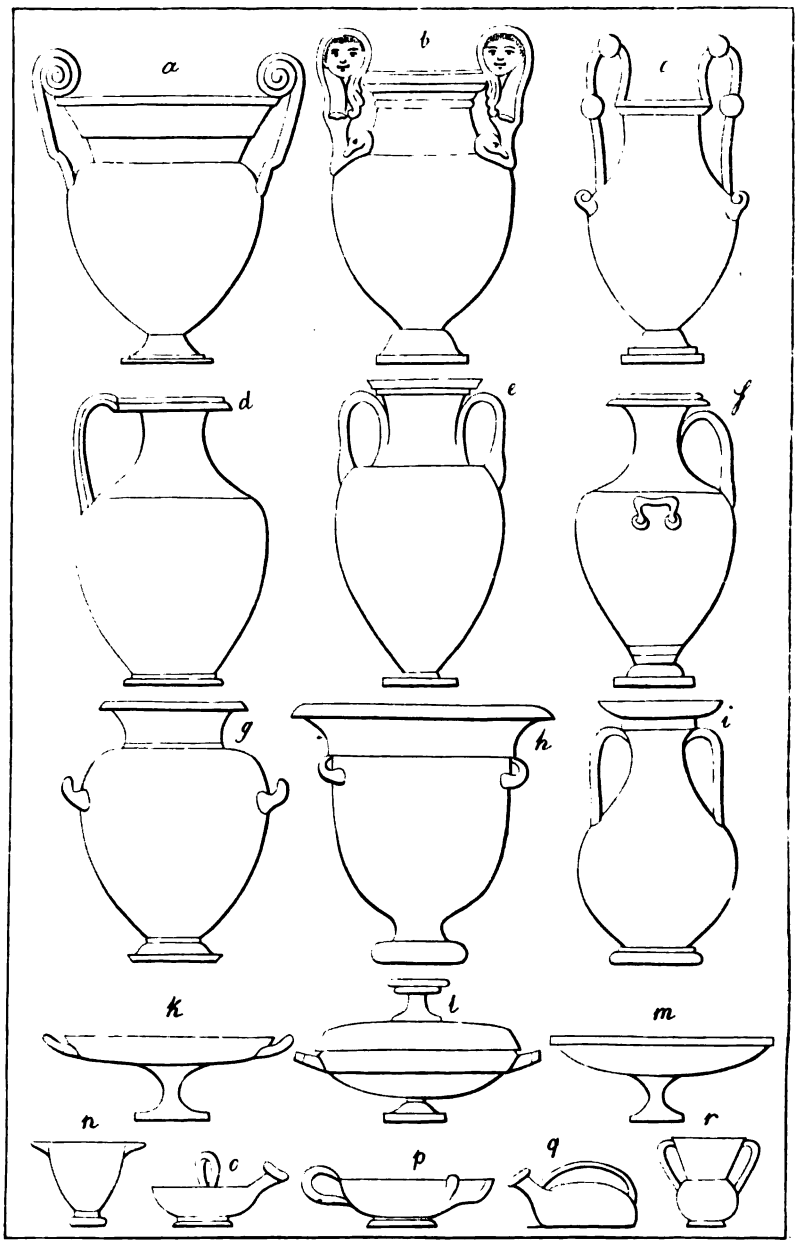

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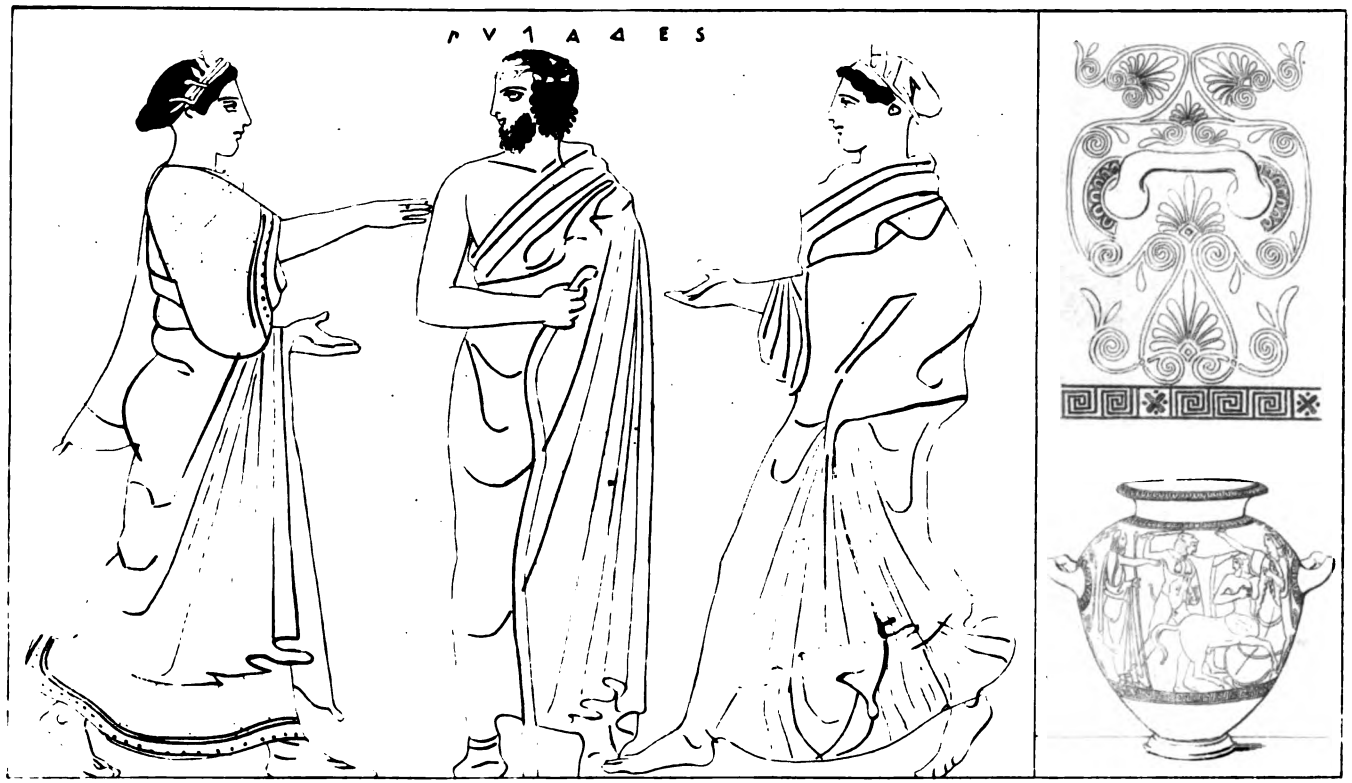

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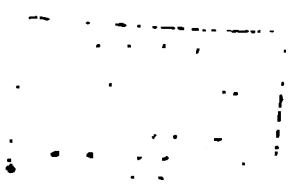

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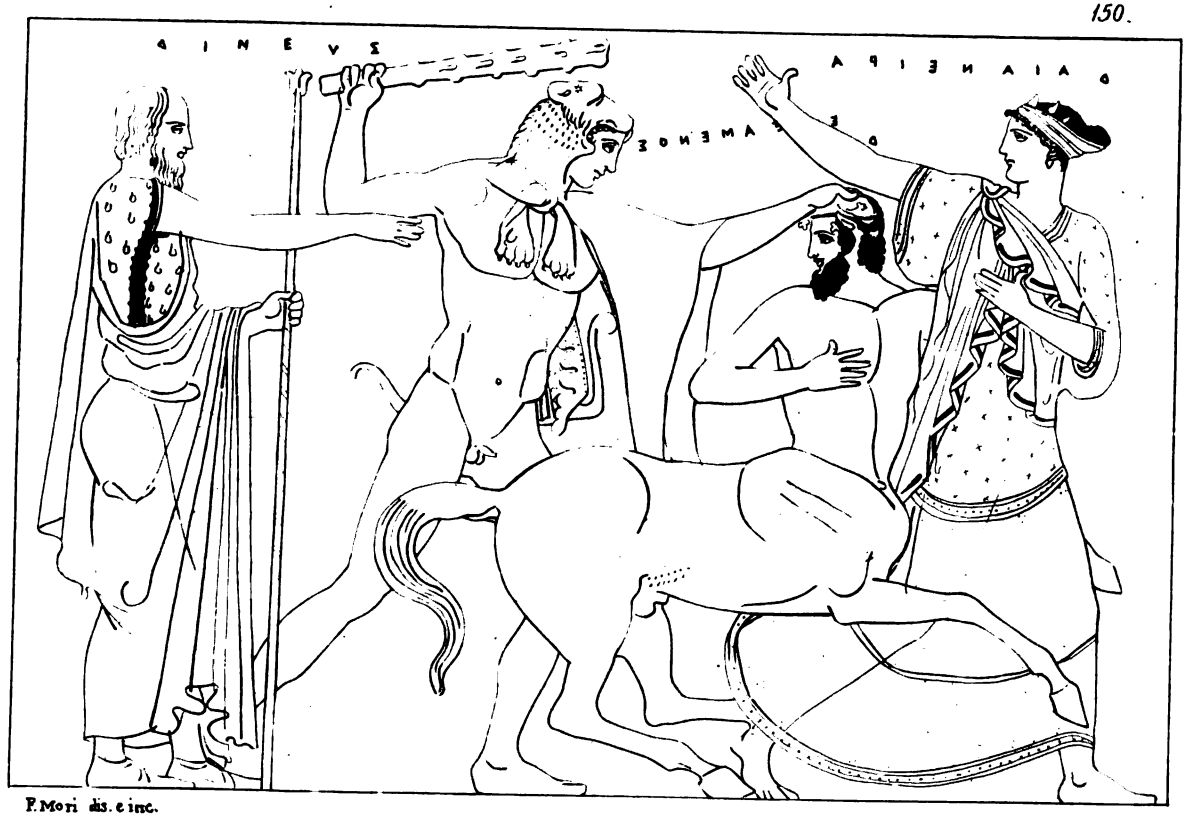

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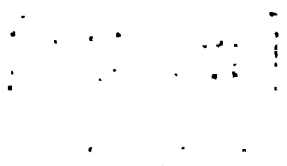

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Terre cuite

VASE ITALO-GREC

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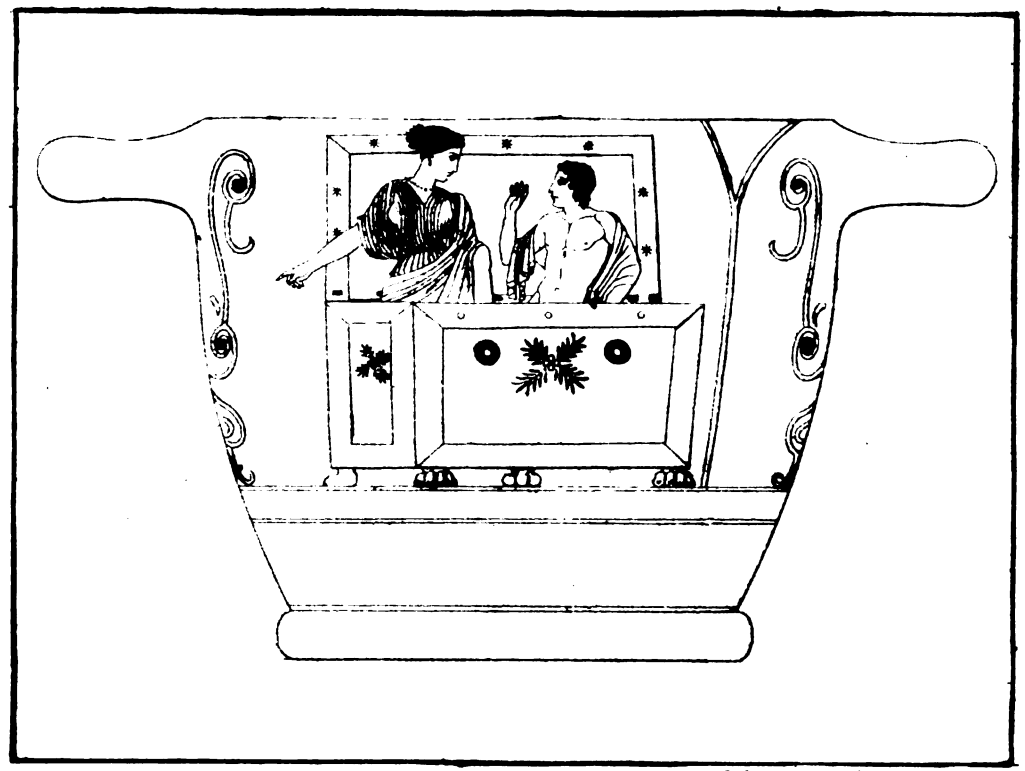

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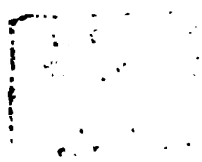

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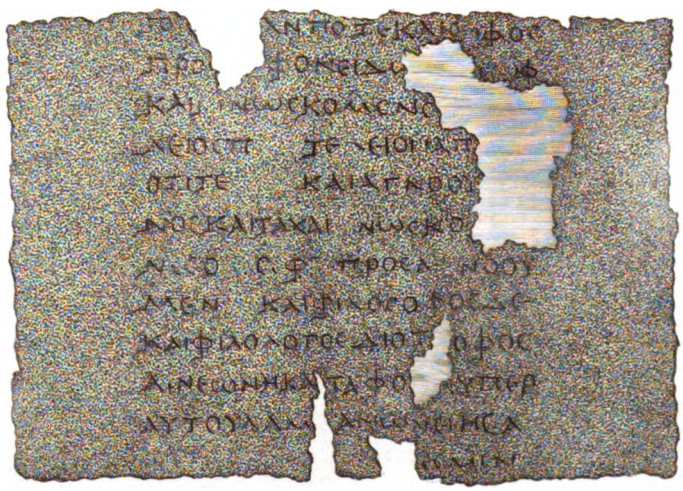

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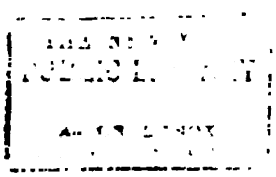

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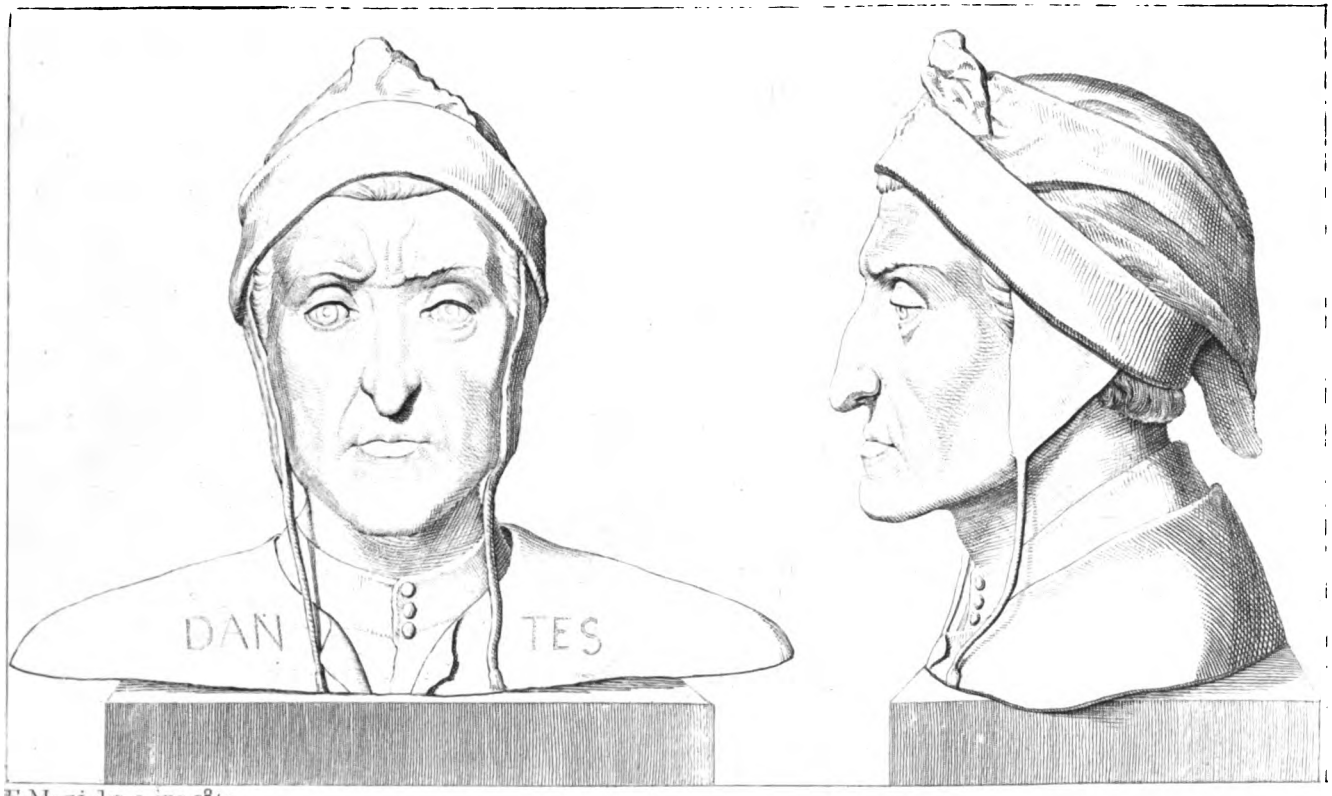

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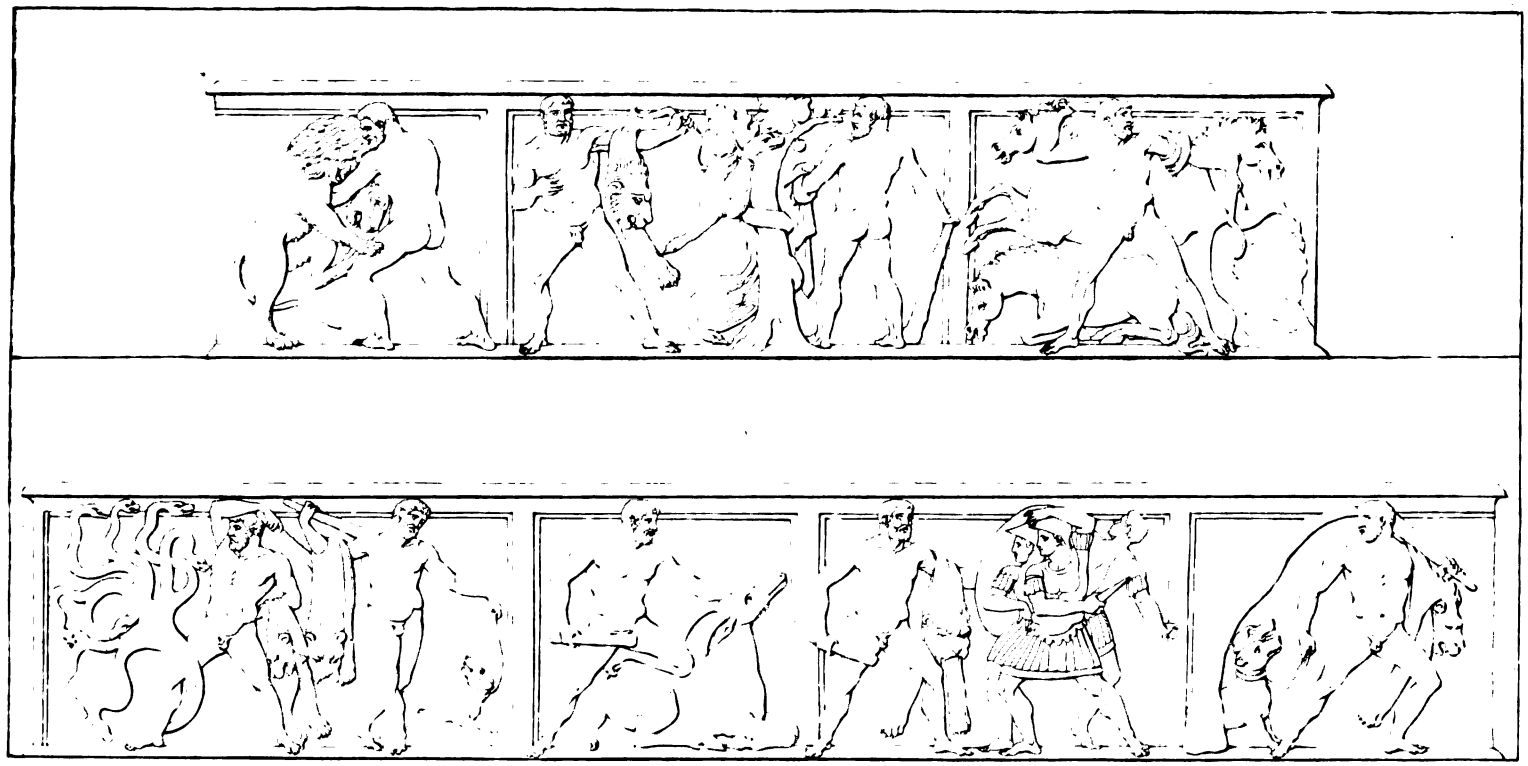

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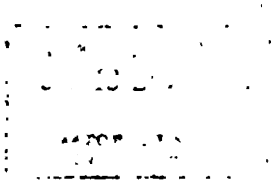

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LE MARIAGE DE STE. CATHÉRINE

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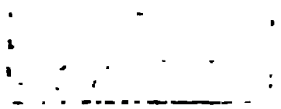

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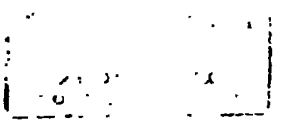

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Tableau de Corrège

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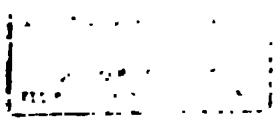

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Tableau de Schidone

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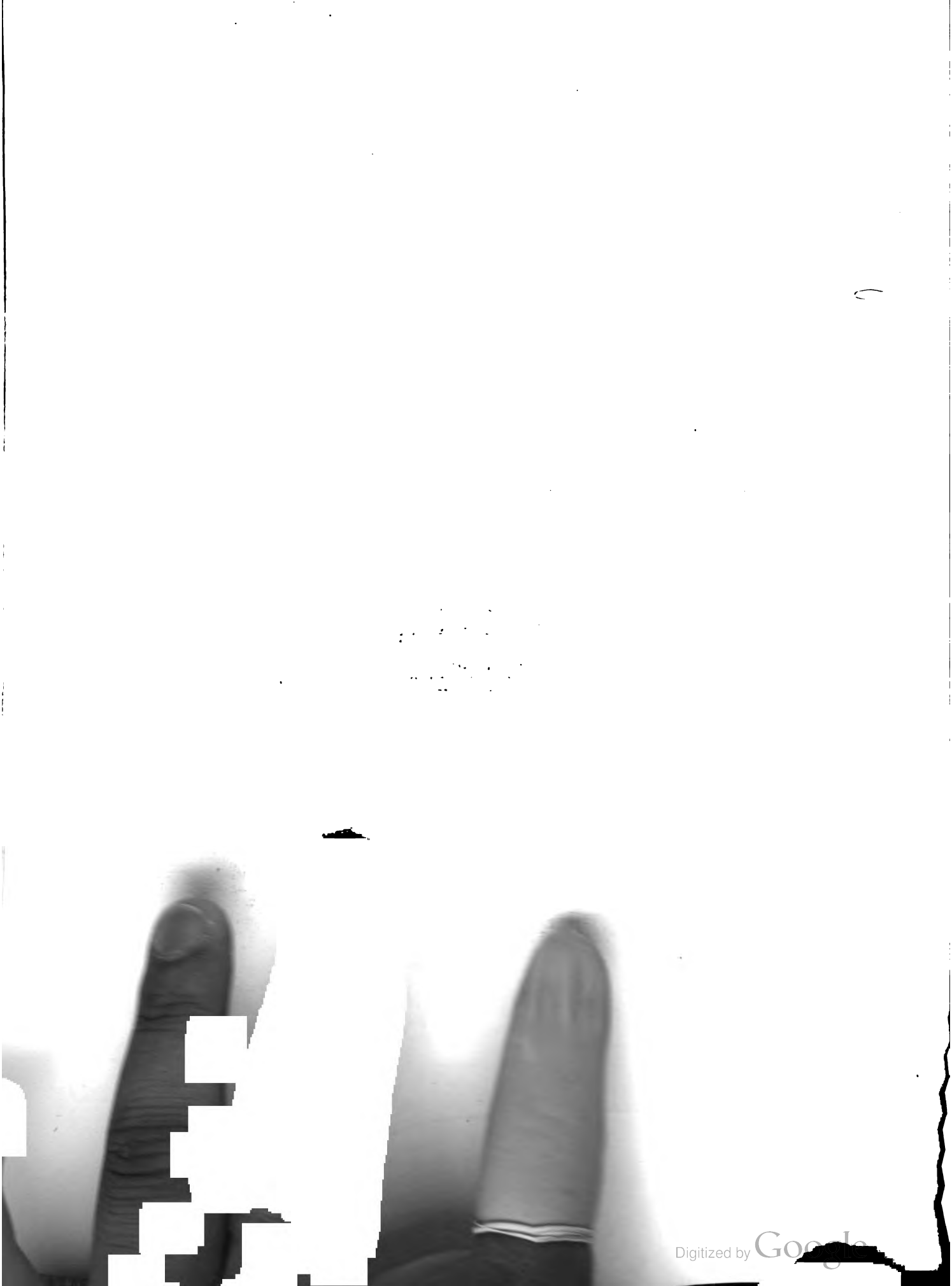
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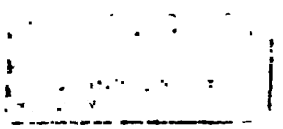

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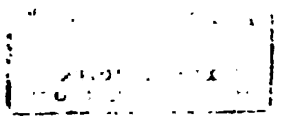

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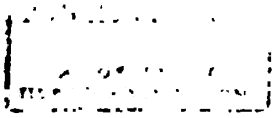

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L` AMOUR

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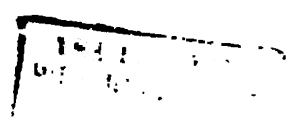

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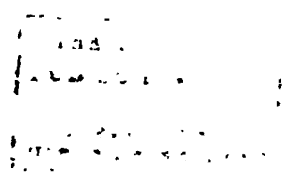

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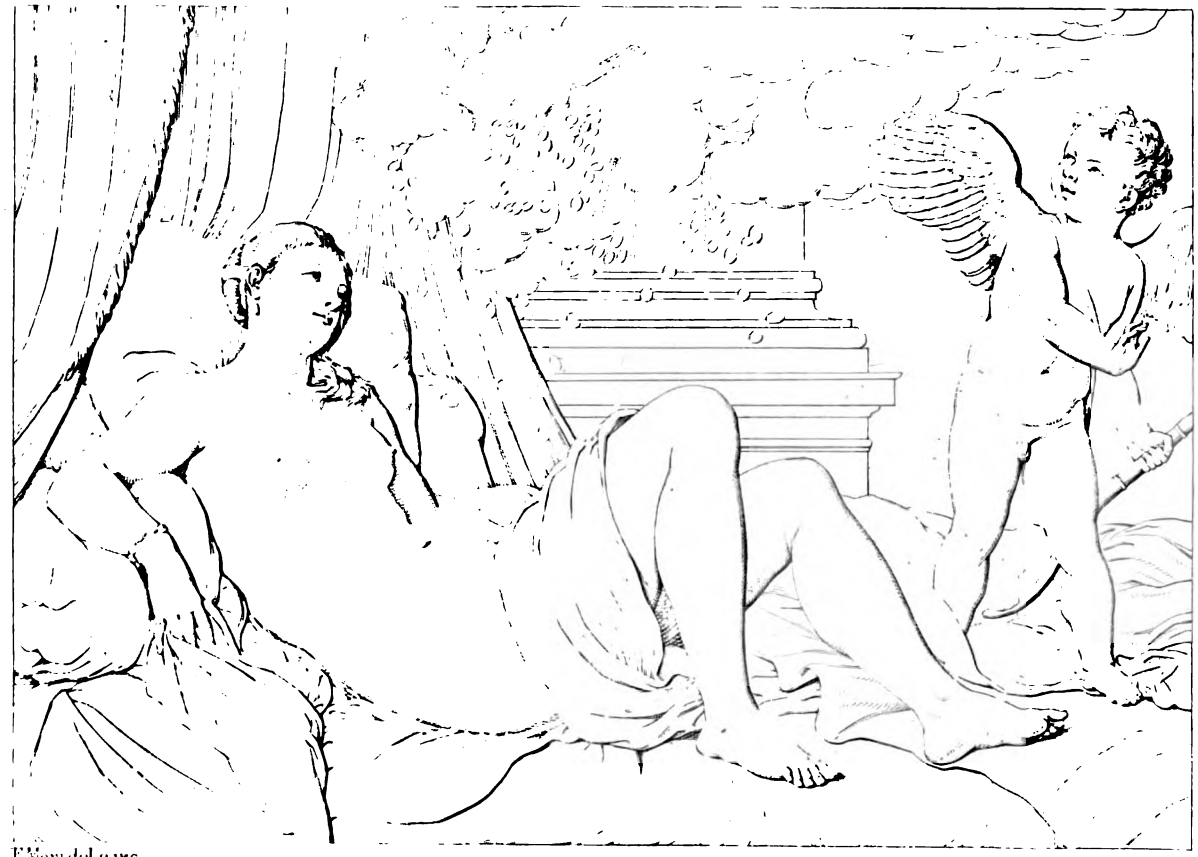

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